DOCUMENT RESUME

ED 424 147 SO 028 788

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|---|---|
| TITLE | Creative Collaborations: A Workbook To Aid in the Establishment of Formal Partnerships between School District Arts Supporters and Community Arts Organizations for the Benefit of Arts Education. |
| INSTITUTION | Colorado Alliance for Arts Education, Denver. |
| SPONS AGENCY | National Endowment for the Humanities (NFAH), Washington, DC.; Colorado Council on the Arts, Denver.; El Pomar Foundation, Colorado Springs, CO. |
| PUB DATE | 1994-11-00 |
| NOTE | 142p.; A product of the Arts Education Equity Network project. |
| PUB TYPE | Guides - Non-Classroom (055) |
| EDRS PRICE | MF01/PC06 Plus Postage. |
| DESCRIPTORS | Aesthetics; *Art; *Art Education; Community Cooperation; Cooperative Programs; Elementary Secondary Education; *Fine Arts; *School Community Relationship; School Involvement; School Support |

ABSTRACT

This workbook is a guide to establishing formal partnerships between school district arts supporters and community arts organizations for the benefit of arts education. The workbook consists of nine sequential sections, each containing a series of questionnaires and essays designed to aid readers in creating collaborations to benefit arts education in their communities. The sections are entitled: (1) "You Are Not Alone"; (2) "Creating Leadership"; (3) "Focusing Your Mission"; (4) "Subcommittee Tasks"; (5) "Evaluation Plan"; (6) "Demonstration Plan"; (7) "Phases of Development"; (8) "Key Learnings"; and (9) "Appendix: Site Reports, InSites FINAL REPORT." (EH)

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# CREATIVE COLLABORATIONS

## A WORKBOOK TO AID IN THE ESTABLISHMENT OF FORMAL PARTNERSHIPS BETWEEN SCHOOL DISTRICT ART SUPPORTERS AND COMMUNITY ARTS ORGANIZATIONS FOR THE BENEFIT OF ARTS EDUCATION

SO 028 788

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THE ARTS EDUCATION EQUITY NETWORK
and
THE COLORADO ALLIANCE FOR ARTS EDUCATION
present

# CREATIVE COLLABORATIONS:

A WORKBOOK TO AID IN THE ESTABLISHMENT OF FORMAL PARTNERSHIPS
BETWEEN SCHOOL DISTRICT ARTS SUPPORTERS
AND COMMUNITY ARTS ORGANIZATIONS
FOR THE BENEFIT OF ARTS EDUCATION

## THE ARTS EDUCATION EQUITY NETWORK
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Colorado Council on the Arts

A special thank you is given to the

*EL POMAR FOUNDATION*

for the initial "start-up" grant.

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and The Colorado Alliance for Arts Education

*Unless otherwise acknowledged, much of the written material is based on or paraphrased from Beverly Anderson Parsons' final report:* ***Models of Fundamental Change In Arts Education.***

*Additional written material, the document design, editing and illustrations were done by Lon Seymour.*

*The final editing and polishing of this document were done by Jacquie Kitzelman.*

*NOVEMBER, 1994*

***ACKNOWLEDGMENTS:***

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*National Endowment for the Arts*

*Barbara Neal, Executive Director,*
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*Colorado Alliance for Arts Education*

*Pieter Kallemeyn, Chair-Elect,*
*Colorado Alliance for Arts Education*

*Charles Cassio, Fine Arts Consultant,*
*Colorado Department of Education*

*And to each of the sixteen AEEN sites:*
*All of the Participants and Co-Chairs,*
*All of the Arts Education Professionals*
*and Local Arts Council Leaders, for being*
*Supporters of Educational Reform,*
*Thank you!*

# EXECUTIVE SUMMARY

The Arts Education Equity Network, a three year project running from 1991 through 1994, was jointly funded by the National Endowment for the Arts and the Colorado Council on the Arts. El Pomar Foundation provided the initial *start-up* grant which allowed AEEN to embark on the mission of community/school partnership in a timely manner. Consultation and additional leadership support was contributed by the Colorado Department of Education. The Arts Education Equity Network enabled local citizens to inform and successfully persuade local education decision-makers to move toward addressing perceived needs in educational reform through the arts.

## Goals

The relevant goals were:

- to provide training in effective community organizing,
- to implement local arts education demonstrations and projects through a formal partnership of local arts supporters and local education activists,
- to centralize and disseminate relevant arts advocacy information, and
- to document and disseminate a variety of models of arts education advocacy strategies.

## Accomplishments

In addressing the above goals, at both the central/statewide and local/site levels, the AEEN partnerships resulted in:

- students participating in arts programs regardless of geographic location, race, ethnicity, gender, or disability;
- students learning within the arts and in other core skill areas of reading, writing, speaking, listening, mathematics and science;
- school districts hiring new arts teachers;
- new and powerful collaborations between communities and schools;
- artistic events becoming regular features in the life of the community;
- the revival of the Colorado Alliance for Arts Education into a major contributor to the enhancement of arts education;
- the continuation of training in community and school district partnerships.

## Structure

Sixteen total sites continued formal participation. Each accomplishing change as unique and independent as their respective rural communities. In terms of basic structure, all sites established steering committees which reflect a variety of community leadership including participants from the educational, arts council, business, and political arenas. The Steering Committee was led by two co-chairs. One was from "inside" the education system: someone who understood curricular issues, knew who the district players were, and was experienced in how things got done in the system. The other co-chair was from outside the education system and had the role of mobilizing broad community support for arts education. Each steering committee also established four subtask committees or individuals addressing the following tasks.

- *Research* — which dealt with gathering information showing how the arts could help address a local district issue, and making a preliminary case for the arts.
- *Publicity* — was important because 76% of Colorado adults do not have children in the public schools, and because school boards needed to feel that the public understood and supported their decisions to fund the arts.
- *Advocacy* — meant reaching on a one-to-one basis the teachers and district personnel who make policy decisions about arts curriculum.
- The *Demonstration Project* — which would be evaluated, which would be high in non-parent publicity, which would be an effective advocacy tool, which reflected local mission and which, most importantly, would generate positive educational change for kids.
- *Evaluation* — involved setting up a process by which they could collect information about how the issue was, indeed, addressed.

Initiating a strict subcommittee structure was inappropriate and irrelevant for many of the sites because they were extremely small communities. Tasks were, therefore, accomplished by respective "chairs," (individuals) rather than committees. There was quite a bit of overlap as people took on more than their designated title would imply — celebrating an appropriate response to a teamwork ethic.

## Training

Training was provided at centralized conferences and at the local sites in the following areas:

- orientation to the project
- teaming
- research and needs assessment
- soliciting community support
- communicating to the media
- addressing proficiency mandates
- influencing decision-makers
- committee structure and function
- grant writing
- evaluating local efforts
- soliciting and leveraging financial support
- evaluating excellence in arts education programs
- developing focused mission
- implementing local arts education demonstrations/events
- strategic planning — anticipating influencing long term change

## Site Autonomy

Authentic site "buy-in" was accomplished through respect to a strict local autonomy philosophy, resulting in relevant local initiatives. Local success was generated as a direct result of allowing expanded planning, which led to appropriate empathy of participants, who in turn, focused on mission and design of the supportive activities and demonstration. The accomplishment of specific knowledge and skills, curricular and resource design, and evaluation models differed at each site. How to address these issues was determined by the local site doing a needs assessment, resulting in a unique mission. In general, however, six characteristics describe all of the site models: a) leadership, b) mission and goals to improve student learning, c) phases of development, d) activities, e) evaluation and f) financial and political support.

In general, sites chose activities that they felt would show early success, address district needs and heighten the importance of the mission in the community and schools. The activities involved nine types of action:

- teach basic arts skills and knowledge
- fund creative arts examples in schools
- provide teacher inservice and mentoring
- link arts education to district goals
- involve and educate administrators
- bring artists into the schools
- link arts education to broader learning goals
- sponsor community artistic events
- undertake a public arts advocacy campaign.

Knowledge of and planned participation in recent federal and state school reform initiatives, including standards and assessment models, took place. In connection to local site initiatives/programs curricula in the arts was revised. In a few sites a new arts curriculum was implemented. Revised and newly implemented curricula reflect current research, high expectations, and challenging standards.

## The Workbook

This workbook consists of nine sequential sections. Each contains a series of questionnaires and essays designed to aid readers in creating collaborations to benefit arts education in their communities . Section One states, "you are not alone." It lists and describes a variety of available organizations and consultants from whom one can solicit advice. Section Two declares appropriate leadership characteristics and illustrates an appropriate leadership structure. Section Three guides one through writing and focusing local mission. Section Four suggests task committees and outlines specific charges for each leader. The fifth section leads your group through authentic evaluation . Section Six aids in focusing activities which support your mission. Section Seven documents the phases of development through which AEEN sites naturally evolved. Section Eight outlines several *key learnings* gleaned from experience and which can serve as appropriate guideposts for your efforts. Section Nine contains individual reports and information from each of the AEEN sites.

## Collaborations — the Beginning

During the past two years AEEN has been the sole project of the Colorado Alliance for Arts Education. This singular focus and celebrated success of the AEEN program has greatly aided in the revival and enhancement of CAAE as a major contributor to the arts education efforts in the state. Under the umbrella of AEEN/CAAE, state organizational leadership of all four arts disciplines - music, dance, theater, and visual arts - has been brought together to discuss and address mutual issues in partnership with business, higher education, community and professional artist organizations. Nearly every site involved their local Chamber of Commerce. A variety of other business organizations, various professional artists, government officials from state representatives to the mayor of the city also took leadership roles. Such energy and dedication to school reform through the arts lingers in your community. Change will take place whether we provide leadership or not; however, positive change can be focused to address local needs and issues. Therefore, if you decide to take on a leadership role in local educational improvement, allow *Creative Collaborations* to serve as your first partner. ■

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# INTRODUCTION

"Arts education is languishing. Community after community is experiencing budget cuts in education," writes Beverly Anderson Parsons of InSites, a support network and evaluation organization for educational change. She goes on to state that the so-called "basics" are the priority and Colorado is no exception in this regard.

"Colorado is an exception, however, in terms of action taken. The Colorado Council on the Arts, a state agency funded by the Colorado General Assembly, with support from the National Endowment for the Arts, a federal agency, developed a strategy for bringing arts education into the mainstream of concern within communities. They were able to show that the arts do support important learning for students and can be the foundation for revitalizing the relationship between the schools and their community."

The Arts Education Equity Network was a three year program which enabled local citizens to inform and successfully persuade local education decision makers to move towards addressing perceived needs in educational reform through the arts. The goals of AEEN were to provide training in effective community organizing, to implement local arts education demonstrations and projects through formal partnership of local arts supporters and local education activists, to centralize and disseminate relevant arts advocacy information, and to document and disseminate a variety of models of arts education advocacy strategies. This workbook is the direct response to the forth goal: statewide distribution of partnership models learned through AEEN.

It must also be understood that whenever advocacy is referred to in AEEN documents, it implies the best connotation of the word, reflecting partnership rather than strong-arming. The AEEN partnerships resulted in:

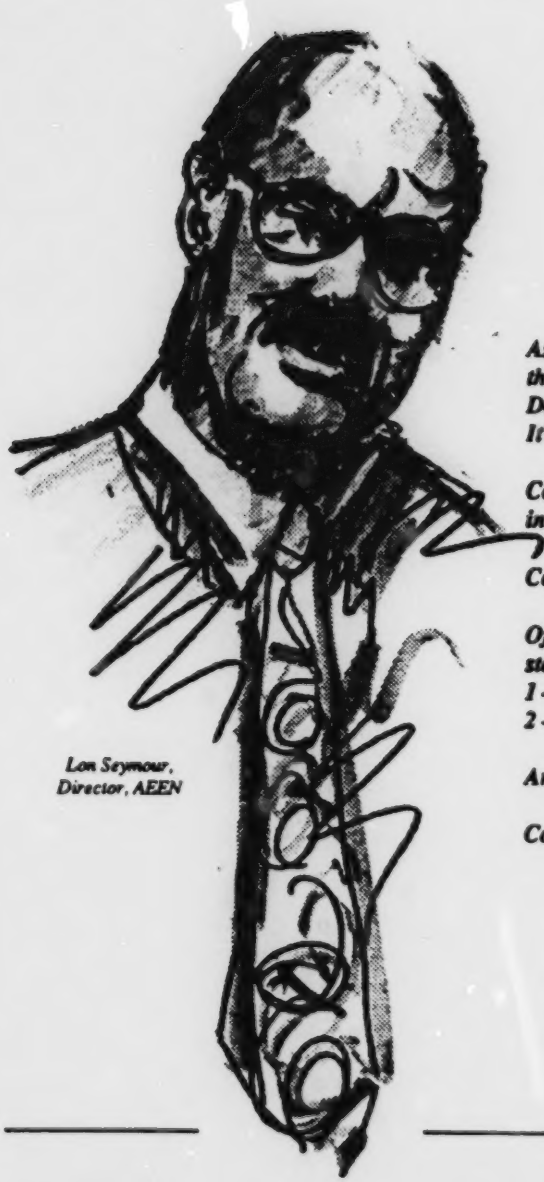
- students learning within the arts and in the other core skill areas of reading, writing, speaking, listening, mathematics, and science;
- school districts hiring new arts teachers;
- new and powerful collaborations between the community and the schools;
- artistic events becoming regular features in the life of the community.

This workbook is meant to be used in conjunction with the final evaluation report from Beverly Anderson Parsons, *Models of Fundamental Change in Arts Education*, August, 1994. The report can be obtained by contacting:

Colorado Alliance for Arts Education
303-799-8822 or 303-894-2670.

The workbook contains nine sequential sections, each containing a variety of questionnaires and essays addressing the key characteristics of AEEN models for creating partnerships and appropriate collaborations. It is designed to be "user friendly," and although the guide text may state "arts" or "site," readers may wish to replace AEEN terminology with their own. The strategies are stated generally and should prove relevant to most situations where it is the objective of the participants to organize their community, and create formal partnerships. ■

# SECTION 1



Lon Seymour,
Director, AEEN

## YOU ARE NOT ALONE

*As you contemplate creating a collaboration to address a common goal of the local arts education supporters and community arts organizations, DON'T PANIC because of the perceived magnitude of the task before you. It's been done before, and you are not alone.*

*Consider the following list of organizations and individuals to be your allies in your partnership efforts.*

*Communicate with them, and get their advice on how to proceed.*

*Of course, you have already taken the first and second most important steps:*
*1 — you asked, "What if?"*
*2 — and you obtained this workbook.*

*And as everyone knows: it is taking the first step that is the most difficult.*

*Continue . . . you're on a roll . . .*

# Creative Partnerships: A New Collaborative Paradigm

**by Gully Stanford**
Chair, Colorado Alliance for Arts Education
Director of Public Affairs, Denver Center for the Performing Arts

**"The arts are not a mirror to reflect life they are a hammer with which to shape it,"** John F. Kennedy.

The Arts Education Equity Network was a ground-breaker — this curious acronym (AEEN) could as easily state "Arts Education Enters a New World." Things will never be quite the same again for artists, arts councils, arts organizations, arts curricula, teachers — and let us hope students and citizens — in the sixteen pioneer partnering districts.

Our mission must now be to extend — like the early Apostles — the network to include all 176 school districts, higher education, teacher preparation, early childhood and lifelong learning. The lesson of AEEN is that it can be done. The old paradigm dividing community arts from academic arts is history. The new paradigm is well captured in Young Audiences' motto, "Art is the Part that Makes Us Whole."

The timing of CAAE's Creative Partnerships could not be better — AEEN anticipated the national and regional wave of concern for our quality of life and positioned arts education firmly in the forefront of the new wave.

Jane Alexander (chair of the National Endowment for the Arts) obviously recognizes the twin value of arts education — both to the academic system and to a healthy community. In Denver last February she acknowledged the effectiveness of AEEN and commented "where the illness is despair the arts offer hope; the young man who picks up a clarinet or a paint brush or a fist full of clay is not likely to pick up a gun or a needle. He's got better things to do."

She might have been reporting on the Arts Education Equity Network! This handbook repeatedly recognizes actual, practical examples of the contributions a healthy arts curriculum brings to academic achievement: critical thinking skills, discipline, creativity and self-expression, respect and understanding for one's own and others' cultures, communication and collaboration skills. Above all there's that sense of achievement — proficiency and performance — which, whatever you think of the debate about *outcomes* or *basics*, gives every student the self-respect he/she needs.

*Sonja Acker, 4th grade*
*Sheryl Larsen, teacher*

And, like a mountaineer's lifeline, threaded through the entire piece are the "ties that bind" arts education to the artists and arts organizations of each community.

The challenges for the future are equally inspiring and daunting. On the one hand we are confronted by an increasingly alienated and divided

society (represented by such popular titles as "The Culture of Complaint," "The Disuniting of America," and "A Nation of Victims"), and a scenario best captured by Denver's poet Lalo Delgado:

*Remember that Chicanito flunking math and English*
*He is the Picasso of your western states*
*But he will die*
*With a thousand masterpieces hanging only from his mind.*

Every school district in Colorado knows that the threat of cutting the arts is very real.

On the other hand, we are celebrating a renaissance in the arts, a community-wide recognition that **Art Saves Lives**, a new belief in the circle of life. The arts can contribute so much! If only we can — as in the case of protecting endangered species in nature — set aside our differences in order to prevent the inevitable impoverishment of our society and enable our teachers and children to share in cultural literacy and achieve — at a minimum — cultural competency. For sixteen districts over the past three years, AEEN has offered the vehicle, and it remains a model for any Creative Partnership.

The needs are pressing:

- **Goals 2000: Educate America Act** has set aside millions of dollars for creative collaborations in our schools: this academic year Colorado will have $1.2 million to spend. The RFPs have actually been delivered to each school district. An arts-inclusive proposal would be an excellent starting place for your Creative Partnership.
- The 1994 **Elementary and Secondary Education Act** has passed and includes the Cultural Partnerships Act for At-Risk Children and Youth, an extraordinary opportunity to replicate community arts partnerships.
- Colorado's HB1313, the **Model Content Standards and Assessments Act**, is in the course of implementation. Drafts exist now for standards in reading and writing (including language arts skills and, hopefully, theatre arts) history, geography, math, science, art, music, civics, physical education (including dance) and foreign languages. Make no mistake: the future of Colorado's public education is tied to the implementation of House Bill 1313 and arts advocates in every community must address it.
- **Teacher licensure/certification.** Like the programming of your computer, this complex controversial area is critical to the future of the arts in education. If teachers are not trained to integrate the visual arts, our programs will lack the essential champions to succeed.
- **School to Work initiatives.** Businesses around the state are pressing the executive branch, school districts and higher education to better prepare our students for the workplace. Community arts activists already know the importance of the arts to economic development: your Creative partnership needs to be involved in the local conversation about this issue.

• **Technology and the Information Superhighway.** The arts must be ready for distance learning and the benefits of the new technological infrastructure. We can be a "scenic byway" on the Superhighway and help to make it work for teachers, students, parents and community participants alike.

In *Megatrends 2000* Naisbitt and Aburdene state "as the arts become more important in society, individuals, corporations, cities and towns, will increasingly decide their fate under the influence of the images personalities, and life-styles of the arts." At this year's Colorado Arts Consortium Convention, this forecast was warmly endorsed by congressional candidates and a wide variety of public servants. As Colorado once more grapples with the challenges of growth our communities will look increasingly towards the arts for values and standards — remember those proficiencies and performance skills! Remember that the arts are contributors to our systems, not parasites upon them: we provide the ever-self-renewing resource of enthusiasm and energy, both to the economy and quality of life of our community.

As your school district prepares its Creative Partnerships you may want to bear in mind three key principles:
1. **Know your agenda.** Believe in your Mission Statement: celebrate its connections with other community initiatives. Make sure it's big enough to include the four arts disciplines and inclusive enough that everyone can play a part.
2. **Know the agenda of your community** (from individual buildings to the entire school district and beyond). Get to know the priorities of the other players and decisions makers) the superintendent, school board members, principals and teachers). Remember Lillian Hellman's advice that "you catch more flies with honey than you do with vinegar."
3. **Take yourselves as seriously as you want others to take you.** AEEN has not been a romp through the daisies for its protagonists form Cortez to Wray and from Gunnison to Walsh. It has been hard work. Creative Partnerships are undoubtedly challenging but the rewards are phenomenal and personal satisfaction lasts forever.

*Sonja Acker*

Thomas Mann said, "Nor is it possible to profess oneself devoted to culture and yet 'not interested' in politics." More recently Richard Finklestein noted that (given the pervasive apathy of our citizenry) government is now, "of the participants, for the participants, by the participants." He added that lack of success in the public arena frequently reflects lack of time rather than lack of belief. That is why this work book is so important. It's your script, the part handed to a new leading player on the stage. From mission statement to final evaluation (and renewal and recommitment!) this book is the product of an extraordinary ensemble and captures the who/what/when/where/why/ how of taking up the hammer and shaping the life of our community.

For some this is the stuff of dreams, for others perhaps a nightmare . . . this book is about how to turn our nightmares into dreams come true. Use it well. ■

# THE PLAYERS
## central:

**NEA:**
**THE NATIONAL ENDOWMENT FOR THE ARTS**
is a federal agency. In the mid 1980's it challenged states to use federal arts-in-education funds in a more proactive manner to stimulate local arts education policy. Their special program, the "Arts in Schools / Basic Education Grant" was the impetus for AEEN.
Contact: Office of Arts Education Programs
Address: 1100 Pennsylvania Avenue NW Ph. #: 202-682-5426
Washington, D.C. 20506

**CCA:**
**THE COLORADO COUNCIL ON THE ARTS**
is a state agency funded by the Colorado General Assembly. Its initial commitment to arts-in-education was with an extensive artists in residence program, begun in 1970. As the years have passed, however, CCA's commitment has become broader until the present when it is one of the agency's priority areas.
Contact: Maryo Ewell, Associate Director
Address: 750 Pennsylvania St. Phone #: 303-894-2670
Denver CO 80203

**AEEN:**
**THE ARTS EDUCATION EQUITY NETWORK**
Contact: Kathy Spuhler, Coord., Community Partnerships
Address: 9345 Surrey Road Phone #: 303-799-8822
Castle Rock, CO 80104

**CAAE:**
**COLORADO ALLIANCE FOR ARTS EDUCATION**
Contact: Pieter Kallemeyn, Chair
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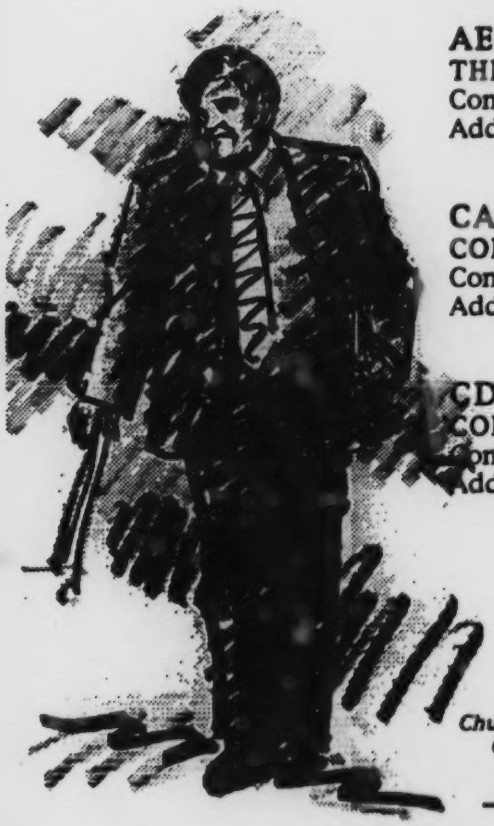
Sedalia, CO 80135

**CDE:**
**COLORADO DEPARTMENT OF EDUCATION**
Contact: Mr. Charles Cassio, Fine Arts Consultant
Address: 201 East Colfax Phone #: 303-866-6790
Denver, CO 80203



*Chuck Cassio, C. D. E*

***The Colorado Grants Guide may be purchased from:***
***The Community Resource Center***
***1245 East Colfax #205***
***Denver, CO 80218***
***303-860-7711***

# THE PLAYERS
## the sites:

**DURANGO: THE DURANGO ARTS FORCE**
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Address: 2570 W. 2nd Avenue Phone #: 303-247-0235
Durango, CO 81301

**GUNNISON:**
Contact: Claudia Thomas
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Gunnison, CO 81230

**LONGMONT:**
Contact: Ray Harrison
Address: 395 South Pratt Parkway Phone #: 303-776-6200
Longmont, CO 80501-6499

**MANITOU SPRINGS: PERFORMING ARTS ACADEMY**
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**PAGOSA SPRINGS:**
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Pagosa Springs, CO 81157

**SILVERTON:**
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Address: P O Box 468 Phone #:303-387-5804
Silverton, CO 81433

**WALSH:**
Contact: Linda Harlow
Address: 55562 County Road Phone #: 719-324-9224
Walsh, CO 81090

**WRAY:**
Contact: Dean Palmquist
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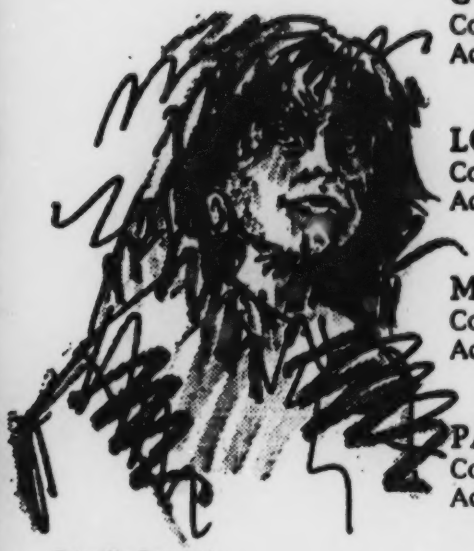
Wray, CO 80758

**FORT COLLINS:**
Contact: Lynn Lutkin
Address: 1349 Green Gables Phone #: 303-223-0562
Fort Collins, CO 80525-2888



*Priscilla Barsotti, Manitou Springs*

*Sonja Carr, Woodland Park*

# the sites continued:

**IGNACIO:**
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**STRATTON:**
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Lamar, CO 81052
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**WOODLAND PARK:**
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Address: P O Box 1925
Woodland Park, CO 80866
Phone #: 719-687-9475

***SITE SELECTION:***

*The sites were selected as follows: The Colorado Council on the Arts identified those arts councils with a commitment to arts education, but which had not yet identified a specific program to further their commitment. The Colorado Department of Education identified those school districts which had personnel at the District level committed to arts education, but who were struggling to find creative ways of implementing arts education curriculum in times of fiscal austerity. The two lists were compared, and where they overlapped, CCA and CDE sent letters to the superintendent and the local arts council, asking whether they were interested in collaborating on a local AEEN endeavor. We retained "on the list" those sites where both responded in the affirmative. Finally, we decided that our priorities were 1) smaller districts, since we were piloting a concept which could be more easily studied on a smaller scale, and 2) districts reflecting geographic diversity.*

*Marye Ewell,*
*Colorado Council on the Arts*

# CAAE

colorado alliance for arts education

For further information
contact Gully Stanford, Chairman
c/o The Denver Center
For The Performing Arts
1245 Champa St.
Denver, CO 80204-2104
(303) 446-4830

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Revised 7/15/94

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| Judy Oyer | CAHPERD (719) | 598-6681 |
| Mary Scobey | Alliance for Colorado Theatre | 667-5374 |
| Lon Seymour | AEEN/CAEA | 329-4427 |
| Cherilyn Smith-Bidstrup | Educator-at-Large/Colo. Music Parents Assoc. | 420-1694 |
| Katherine Spuhler | Citizen Advocate | 799-8822 |
| Gully Stanford | DCPA | 446-4830 |
| Anna Thompson | NORCOSTCO | 757-8131 |
| Penny Whalen | CCCAC/Manitou Springs AEEN (719) | 473-9568 |
| Mike Weiker | CMEA | 794-7566 |
| Rex Whisman | Rocky Mtn. College of Art and Design | 753-6046 |

CAAE is a member of

The Kennedy Center
Alliance for Arts Education Network

# SECTION 2

Dean Palmquist,
Wray

## CREATING YOUR LEADERSHIP COMMITTEE

***Creating a collaboration to address common goals for the benefit of arts education requires that certain individuals, such as local arts education supporters and community arts organization members, take on a leadership role. Chances are, if you are reading this document, you have already given initial consideration to accepting just such a role.***

***In forming your leadership group (it's too large a program for one individual) AEEN asks you to consider:***

- ***general characteristics of leaders with an interest in arts education,***
- ***the scope of various types of people it will be advantageous to involve,***
- ***recommendations regarding the final makeup of your leadership or "steering" committee.***

# LEADERSHIP CHARACTERISITICS

*Use this Check List in conjunction with the Arts Education Equity Network Report: Models of Fundamental Change in Arts Education.*

*Notice on Page 8 of the final report. Several leadership characteristics surfaced during the AEEN project. Prospective leaders of your new project can assess themselves using this form.*

*Even better:*
*Use this form to stimulate group discussion.*

**IS THE PERSON, OR ARE YOU:**

- ❑ VITALLY INTERESTED IN ARTS EDUCATION AND CONCERNED ABOUT SCHOOL REFORM
- ❑ FOCUSED ON CHILDREN
- ❑ FOCUSED ON COMMUNITY IMPROVEMENT
- ❑ KNOWLEDGEABLE:
  - ABOUT YOUR SCHOOLS
  - ABOUT YOUR COMMUNITY
- ❑ INFLUENTIAL (or Potentially Influential)
- ❑ INVOLVED IN DIVERSE COMMUNITY ACTIVITIES
- ❑ PERCEPTIVE—CAN SEE THE "BIG PICTURE"
- ❑ THE POSSESSOR OF HIGH STANDARDS
- ❑ A GOOD COMMUNICATOR/PROMOTER
- ❑ FLEXIBLE, COOPERATIVE, HARD WORKING
- ❑ SOMEONE WHO VALUES COORDINATION AND COOPERATION
- ❑ RESPECTFUL OF OTHERS & THEIR IDEAS
- ❑ OPEN, INQUISITIVE, NON-TERRITORIAL
- ❑ A GENERATOR OF SUPPORT

# LEADERSHIP COMMITTEE CHARACTERISTICS

*To be used in conjunction with the AEEN Report: Models of Fundamental Change in Arts Education.*

*Note on Page 7 a description of the Leadership characteristic begins. Use this form to guide discussion as you plan your project.*

**CO-CHAIRS:**

- ❑ A SCHOOL DISTRICT ARTS PERSON
- ❑ COMMUNITY PERSON: NON-DISTRICT

**COMMUNITY PARTICIPANTS:**

| *INVOLVED:* | | *INFORMED:* |
|---|---|---|
| ❑ | ARTISTS | ❑ |
| ❑ | ART COUNCIL MEMBERS | ❑ |
| ❑ | BUSINESS LEADERS | ❑ |
| ❑ | GOVERNEMNT OFFICIALS | ❑ |
| | MEDIA PEOPLE | |
| ❑ | Local Paper | ❑ |
| ❑ | Television | ❑ |
| ❑ | Radio | ❑ |
| ❑ | Media Producers | ❑ |
| ❑ | NON-PARENT VOTERS | ❑ |

**EDUCATIONAL PARTICIPANTS:**

| | | |
|---|---|---|
| ❑ | TEACHERS | ❑ |
| ❑ | BUILDING ADMINISTRATORS | ❑ |
| ❑ | CENTRAL ADMINISTRATORS | ❑ |
| ❑ | BOARD MEMBERS | ❑ |
| ❑ | STUDENTS | ❑ |
| ❑ | HIGHER EDUCATION | ❑ |

# MAKE-UP OF STEERING COMMITTEE

***By now you probably have a good idea who is to be on your Steering Committee. Before you make your final decisions, ask yourself:***

- ❑ Is the committee small enough to be a workable group? (4 to 7 people depending on the community size.)
- ❑ Does every single person on the committee have stature in the community in at least one network which is important to education reform?
- ❑ Is the committee made up of people who, in aggregate, represent most of the networks that will be essential to your work?
- ❑ Is the committee a group which represents networks and organizations that do not usually have a chance to work together for a common goal?
- ❑ Is the committee broad based and not reflective of too many people from the same realm as is the Co-chair? *(The Steering Committee needs to be made up of people who represent the community, and not appear to represent a special interest group. Place the other arts supporters and arts educators on your various Task Committees.)*
- ❑ Can your committee survive the loss or change of a leader/member and remain effective? *(Transition of leadership is an important discussion issue.)*
- ❑ Does the committee use a shared decision making approach?

ESSAY

# Why Collaborations and Partnerships Work

by Pieter Kallemeyn
Chair-elect, Colorado Alliance for Arts Education
and a former President of the Douglas County Board of Education

Arts education exists throughout Colorado schools in varying degrees ranging from no arts being taught, to a limited arts program, to a complete arts curriculum. This is because public education in Colorado is locally controlled. All of the 176 school districts are controlled by separate boards of education made up of local citizens elected by the public. These independent school boards are responsible for establishing the overall direction, the curriculum offering and the operation of the schools. They develop policy and directives for school administrators and teachers to follow in carrying out public education.

Boards of education reflect the public's desire regarding the education of their children. Every aspect of your child's education is what the public desires. In principle, if the arts are not included in the classroom, it is because the public has not demanded it.

Or, more likely, a request for a new arts program didn't meet the board's criteria and/or priorities. School districts and their boards are faced with ever increasing demands and fewer available dollars with which to operate. They are financially pressed to continue present programs, much less take on any new ones. As a former school board member, I can tell you there were more requests than our funding resources would allow.

*Justin Roquemore, 6th grade*
*Sheryl Larsen, teacher*

Whenever new programs are proposed, a board member asks — what are the educational benefits of the proposed program, how broad is the public demand, how many students will benefit, is the idea well thought out, is there an implementation plan to assure success, and where is the money coming from? In addition, it is important to know if there is community "buy-in" to the program.

Likewise, the superintendent and administration look for specific answers as to community commitment, resource availability and technical support. Simply put, they are reluctant to take on any new programs without first identifying support resources.

The goal of the Colorado Alliance for Arts Education, in part, is to encourage, promote and assist the inclusion of the arts in education throughout Colorado's schools. The Arts Education Equity Network was established as a

Sonja Acker

means to achieve the introduction of the arts into the classroom. By working in partnership with various community groups and the school district, AEEN was seen as a tool to achieving this goal.

After three years in existence, AEEN is considered a tremendous success. Here's how and why it works:

School boards and superintendents do respond to the public demand. Demand is measured not so much by how many people show up at a board meeting, but rather by how widespread the demand is in the community. Does it come from a single source, or is it shared among various entities? An AEEN community partnership, by virtue of including various groups, establishes legitimacy to the demand.

School districts look to see if the plan has been thought out and is viable. An AEEN community partnership, out of necessity, requires the partners to discuss, define and develop a strategy. Such a strategy indicates the program's potential success.

School districts with limited resources and funding are reluctant to take sole responsibility for defining and implementing a new program. An operating partnership assures the district that the program meets the public's desires, that the responsibility is shared and has community buy-in.

Grants serve two purposes. First, they allow the partnership to move forward by: providing valuable seed money, paying expenses, providing materials, and most importantly, providing psychological support behind the idea. Secondly, they relieve the school district from having to find the funds during the critical pilot period.

Garrett Port, 6th grade
Sheryl Larsen, teacher

AEEN simply works by serving as a catalyst to establishing partnerships, identifying resources, and providing funding to introduce arts education.

Through AEEN we have seen the introduction of the arts into the classroom where none existed previously, we have seen school districts hire their first art teacher, and we have seen existing programs enhanced. In addition, we have achieved community participation in public education, and as a by-product, whole communities have been enriched in the arts.

By every measure, the Arts Education Equity Network achieves the goal of the Colorado Alliance for Arts Education: to encourage, promote and assist the inclusion of the arts in education. ■

# SECTION 3

## FOCUSING YOUR MISSION

***Helping the local sites define their mission was a crucial first step - and not as simple as AEEN central leadership had anticipated! We had imagined that a mission statement would be a natural next step after conducting an inventory of arts education opportunities, and after the local AEEN committee had reached an understanding of the key issues facing the school board.***

***Instead we found that defining a mission was the last step of a much longer process, one which began with trust-building between educators and non-educators. We found that districts face so many crucial issues that it was difficult for local committees to select a single issue to which to respond. And we found that it was much simpler to write an "action" plan — one which listed activities, rather than a "change oriented" mission statement accompanied with an evaluation plan that attempted to assess whether meaningful personal change had occurred for students. We got better in each of the three years, however, and by the end of AEEN most sites were gathering exciting evidence showing that AEEN was, indeed, making a difference.***

***Maryo Ewell,***
***Colorado Council on the Arts***

*Maryo on the phone.*

# BEFORE YOU WRITE YOUR MISSION STATEMENT

*The AEEN leadership found that one of the most difficult aspects of a project was convincing local leaders to take seriously the importance of developing a mission statement. Yet, once people had gone through this difficult and often unfamiliar process, they consistently recognized how critically important it was in helping to set priorities and in giving a sense of direction.*

*Sites established the groundwork for their mission statement by determining three things:*

## 1) ARTS PROGRAM STATUS:

❑ Have the leadership team do a review of the current status of arts program(s) to gain a shared clarity about how they compare to what is desired.

## 2) DESIRED RESULTS FOR STUDENTS:

❑ **ARTS SPECIFIC LEARNING —**
such as skills and vocabulary of the arts, identifying arts forms and using various processes and techniques.

❑ **GENERAL "ACADEMIC" LEARNING —**
such as improved reading, listening and other communication skills, or developing non-verbal thinking skills.

❑ **SOCIAL / CULTURAL LEARNING —**
such as developing respect and tolerance of other cultures and ideas, or developing beliefs in truth and integrity.

❑ **GENERAL LEARNING PATTERNS —**
or foundational abilities such as dealing with ambiguity, developing an increased attention span, becoming self-disciplined and/or self-confident.

## 3) DISTRICT NEEDS AND CONDITIONS:

The leadership team should also determine how their planned approach reflects District needs and other local conditions.

Use the separate District Needs Check List and Discussion Tool on the back of this form.
*(Do not assume that because "the district has no money" nothing can be done. Budgeting is actually a process of declaring priorities not spending finite funds. Informing decision makers about the merits of arts education can generate a reassessment of the arts as a "priority.")*

# BEFORE YOU WRITE YOUR MISSION STATEMENT
## PART 3: DETERMINING DISTRICT NEEDS

*Each of the AEEN sites had situations involving a different combination of needs, the most common being one or more of those listed on the right.*

*Use this check list as a tool in discussing the unique nature of the needs of your district. You may determine that your needs are reflected on the following list or you may discover there are other unique needs to be addressed by your mission.*

- ❑ **No basic arts program**
  The school simply has no arts education for the students.

- ❑ **Insufficient examples of creative arts**
  Although an arts program may exist, teachers and students lack experience and exposure to a broad range of ideas regarding what can be done through the arts.

- ❑ **Teachers lack knowledge and skills**
  Regular classroom teachers have little or no preparation in teaching the arts.

- ❑ **Program not linked to district goals**
  Districts throughout the state are required to develop and clearly state their priority goals for education. In several cases, arts education was present but not linked to the newly defined district goals, thus in danger of being lost.

- ❑ **Inadequate administrative support**
  Like teachers, many administrators have had little preparation in the arts and thus are not knowledgeable of the important role the arts can play in a student's education.

- ❑ **Program is not linked to other learning**
  Arts education is isolated from subjects such as communications (reading, writing, speaking) mathematics, history, and science.

- ❑ **Inadequate link to community**
  Community support is of increasing importance in Colorado because of required community involvement in education decision making. Arts programs are often invisible to the community.

- ❑ **Local artists not involved**
  Every community has local artists. Often no effort is made to have them participate in the schools and education programs.

- ❑ **Arts programs in jeopardy**
  During periods of severe budget cuts, the arts are often the first to go.

# WRITING YOUR MISSION STATEMENT

*A mission statement makes evaluation possible. It declares what will change. The evaluation asks, "Did anything change?" and, "Was your action effective?"*

*A common error in mission statements is that they just say what activities will happen. They do not ask; "Were we effective?" or "Did we do anyone any good?" Neither the "good" nor the recipient, (the "whom") was ever declared.*

*A good mission statement should have these characteristics:*

**An appropriate mission statement:**

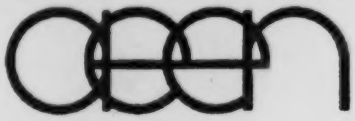
- ❑ Contains a clear statement about what good effect is intended.
- ❑ Includes a clear declaration of the mission's beneficiary, by asking the question: "for whom?"
- ❑ Defines your playing field — small enough to be achievable; big enough to be important.
- ❑ Suggests your partners — those individuals and organizations with common or related goals and issues.
- ❑ Allows you not only to say "yes," but also allows you to say "NO," this issue is not appropriate, or you do not have the time, the money, the energy to achieve the change.
- ❑ Does NOT isolate you.
  Ask yourself: have you created a special interest group or a partnership addressing a common and important issue?
- ❑ Helps you focus your activities.
- ❑ Proves you are making a difference.
  You say in advance how you want to judge your success. You have a way of knowing you are successful.

*Here is a poor mission statement:*
*"We will ensure at least one participatory music course for all students in the district by the time they are in the ninth grade."*

*It is poor because it doesn't address the "why" — why have music? It doesn't say anything about what music does for pre-ninth graders.*

*A more appropriate statement could say something like: "In concert with other concerned citizens, we will use music programs to address the issue of our district's high dropout rate. We will show, over time, that high-risk students who participate in music tend to be less inclined to drop out of school."*

*This statement addresses the why; the beneficiary; defines your territory as small enough to be "do-able;" and sets forth the terms in which you want to be judged.*



# WRITING YOUR MISSION STATEMENT

Here some questions that your group should address:

1. We believe the arts (or if you wish, a single art discipline) are important to students because:

2. Some issues considered important to school board members, parents, and non-parents alike in this district are:

3. Can we make links between our responses to these questions? In other words:

   A. What issue or issues do you want to attach to your program? (Don't be too ambitious.)

   B. What group of kids do we have in mind?

   C. How will your arts program address the issue with this group of kids: what change in this group of kids do you expect to see over time?

4. Now put it together. It needn't be long, nor do you have to subject yourselves to arbitrary rules such as, "25 words or less." However, your mission statement should be explicit about:

   - ☐ the issue
   - ☐ the target kids
   - ☐ the change you expect to see

# SECTION 4

*Trish Hahnwald, Ignacio*

## SUBCOMMITTEE ACTION TASKS

*The local AEEN plan as we initially saw it was to have these components:*

- *a co-chair from "inside" the education system who understood curricular issues, who the district players were, and how things got done in the system;*
- *a co-chair from outside the education system whose role was to mobilize broad community support for arts education;*
- *a committee or individual addressing one of several tasks.*

*The committee, or individual, would address the following:*

*1) **Research** — gathering information showing how the arts could help address a local district issue, and making a preliminary case for the arts;*

*2) **Evaluation** — setting up a process to collect information about how the issue was, indeed, addressed;*

*3) **Publicity** — because 76% of Colorado adults don't have children in the public schools, and because school boards needed to feel the public understood and backed their decisions to fund the arts;*

*4) **Advocacy** — reaching on a one-to-one basis the teachers and district personnel who make policy decisions about arts curriculum; and*

*5) a **Demonstration Project** — which would be evaluated, which would be high in publicity to non-parents, which would be an effective advocacy tool, and which, most importantly, would be good for kids.*

*Maryo Ewell*

# STEERING COMMITTEE ACTION

*Now that you have created your Steering Committee, what actions need to be taken? Use this check list to guide your initial thoughts.*

*If something doesn't seem to apply to your group, it probably doesn't. Remember these items were taken from the AEEN model. You and your committee must determine which AEEN elements are relevant to your activities. This guide is meant to be a starting point, a tool to initiate discussion.*

- ❑ Write your Mission Statement; refine it if necessary; make sure it is agreed upon by the entire Steering Committee.

- ❑ Acquire and read the following as possible *context* for your project:
  - ❑ Colorado Department of Education (CDE) Goals, Standards & Assessments
  - ❑ CDE Accountability Committee Handbook
  - ❑ Any information from CDE explaining relative roles of State & Local Districts
  - ❑ Your district's goals
  - ❑ If appropriate, relevant building accountability committee goals
  - ❑ Goals 2000: Educate America Act
  - ❑ Your district's response to Goals 2000: Educate America Act
  - ❑ Your district's budget for this year and next
  - ❑ Your district's current written curriculum in any arts area

- ❑ Consider presenting these to the assembled members of all your committees — they need to know.

- ❑ Have your Mission Statement approved by your Superintendent's office or, if appropriate, by your School Board.

- ❑ Have the Mission Statement adopted by your local arts council or the broad-based arts organization on which your community co-chair sits

- ❑ Ask someone from the district to address how the written curriculum is presently implemented: what classes, how often, for whom, taught by whom, what time of day, how assessed, etc.

*continued — next page*

- ❑ Identify someone at the district office on whom you can count to alert you if any arts-related issue is on the table

- ❑ Appoint Research, Advocacy, and Publicity Committees or leaders. The Program Committee need not be appointed until later - you may not yet know whom you'll need. Each committee should be chaired by a Steering Committee member, but other members need not be from the Steering Committee.

- ❑ Orient these three committees to the program. Give them tasks, timelines and deadlines. Establish a means to monitor progress - perhaps a monthly meeting at which the Chairs report.

- ❑ Each committee should formulate its action plan for the coming months. These should be provided in writing to the Steering Committee. SET A DEADLINE.

- ❑ With the plans before you, synthesize them into a master calendar for the next year and, as best you can, for the two years after that. By when will you approach whom with a request for what? What information is needed? What outcomes do you want from the presentations, requests, demonstrations? SET A DATE.

- ❑ Adopt this master plan and ensure that each committee knows what is expected of them. SET A DATE.

# PUBLICITY COMMITTEE/TASK

*This committee work addresses shaping mass public opinion. Where the Advocacy Committee orchestrates particular information reaching particular people in particular ways in order to inform decisions, your work is about the crucial public education ground swell necessary to ensure elected officials that they are responding to their electorate, not to a special interest group.*

- ❑ Appoint a liaison to the other committees.

- ❑ Discuss how you think public opinion is shaped in your community.
  How important are newspapers, word of mouth, club gatherings, town meetings, church gatherings, radio, television, posters, etc?

- ❑ Identify an ally in each of the networks that you believe are important.
  Some may already be on your committee.
  You may wish to add others — try to have each important network represented.
  What assurances do you have that they will assist you?
  How important is it if they don't?

- ❑ Who needs immediate information about this project?
  - Surely the PTA/PTO/Boosters Clubs and probably the
  - District Accountability Committee.
  - Who on the Steering Committee is the best person to make an interesting and effective presention?

- ❑ ASAP, make these presentations.

- ❑ Who is not being reached by traditional channels? How can they be reached?

- ❑ Find out how people in your district vote in school board elections:
  - What kind of turnout is there?
  - In what parts of town is voter turnout heaviest?
  - Who doesn't vote, i.e., senior citizens, non-parents, etc.?
  - How can you persuade a non-voter perhaps a non-parent to vote in school board elections and to support an arts education program?

*continued — next page*

- ❑ What is the best way to present information to each group you want to address?

- ❑ How can each of you can give a uniform presentation at public speaking engagements? Do you need:
  - bibliographies?
  - brochures?
  - transparencies?

- ❑ How will you get this information?

- ❑ To whom & how often do you need to send information?

- ❑ Is a monthly press release to the newspaper possible? Desirable?

- ❑ Draw up a master plan & set an appropriate deadline date for completion:
  - What media/networks are important?
  - How often will you contact them?
  - With what will you provide them?
  - What do you want people to know that they didn't know before?

- ❑ Of course much of this will depend on the program, but the dissemination of general information must start immediately. Take advantage of everyone's concern about education to introduce the arts as a positive note of possible solution.

# ADVOCACY COMMITTEE/TASK

*Your work addresses the following question:*

*How do we affect decision-making about our schools for both immediate impact and to ensure a long-term understanding about the importance of arts in the curriculum?*

- ❑ From the Steering Committee, acquire a thorough understanding of State and District goals, response to Goals 2000: Educate America Act.
- ❑ Appoint a liaison to other committees.
- ❑ Find out when agendas for school board meetings are prepared. Find an ally in the district office who can get you agendas as soon as they are established.
- ❑ Find out the process for:
  1) making public comment at a school board meeting,
  2) being on the agenda to bring a proposal to the board's attention.
- ❑ Every member should attend at least two school board meetings. This is imperative.
  Discuss the meetings:
  - What is the role of the chair?
  - What is the role of the superintendent?
  - How do decisions get made?
  - How much of the decision making is done in public?
  - What is the informal (outside the board meeting) venue for getting things done?
  - What are the apparent concerns of each board member?
  - What kind of information seems powerful to each?
  - What is the best way of presenting information?
  - What constitutes a persuasive, powerful argument?
- ❑ What are the two or three most critical issues facing the district right now?

*continued — next page*

- ❑ How do the arts fit into the district's issues - either as a potential (if partial) solution to a problem, or as a potential conflicting issue (*"maybe the arts can help us address our dropout problem"*)? Check out your hunches. Take your confirmed hunches to the Steering, Research and Publicity Committees.

- ❑ In order to identify your allies, make lists in each of the following categories:

  1) **PROCESS** - are there other special interest groups that really know how things work? Informally, find out from them what they know.
  2) **CONTENT** - don't let the arts group splinter into special interest groups, i.e., music and art MUST be together.
  3) **ARTS PROFESSIONALS**: solicit the aid of local private music teachers and musicians, graphic designers and professional artists, a local disc jockey, professional performers, dancers, local retailers who sell arts related materials, local businesses which cater to the arts.
  4) **ALLIES** - some surprising enough to be noteworthy - wouldn't it be startling if The Coach went to bat for you?
  5) **COMMUNITY GROUPS** so respected that their opinion counts, i.e.
     - the Chamber of Commerce
     - a ministerial alliance
  6) **KEY INDIVIDUALS** whose opinions matter even though they may have no formal role in the educational world, i.e.
     - an important business person
     - a beloved community elder.

- ❑ Invite a local elected official to make a presentation on the School Finance Act.
  *We cannot advocate well unless we know, understand, and sympathize with the issues of the budget process.*

- ❑ Understand district's budgeting process:
  - ❑ key dates by which requests must be made,
  - ❑ in what form,
  - ❑ by whom,
  - ❑ do a master calendar for the budget/planning process,
  - ❑ "check it out" for accuracy with someone in the district.

- ❑ Provide a calendar of key dates and list of key players to the Publicity Committee,
  *e.g., the Kiwanis are essential, and they need a presentation by May in order to approach board members before the July meeting.*

- ❑ Develop an action plan. Set a deadline date.

# RESEARCH COMMITTEE/TASK

*This work will address the following questions:*

- *What information do we need to develop a persuasive case to support the project's mission?*
- *What information will be particularly important to the School Board?*
- *What is the most powerful way to present this information?*

- ☐ **This committee may also serve as your project's Evaluation Committee.**
- ☐ Clearly understand your responsibilities.
- ☐ Your Chair is the liaison to the Steering Committee. Appoint a liaison to each of the other three committees.
- ☐ Ensure that your project's mission statement is clearly related to district goals (get these from the Steering Committee).
- ☐ With the Advocacy Committee's help, determine the sorts of research you want to amass.
- ☐ Decide the best approach to acquiring this information. You want very specific references — get copies of pertinent articles, videos, etc. Always get direct quotes from your "key people" in writing!
- ☐ With the Publicity Committee, develop a rough plan of what kinds of information can effectively be presented to whom.
- ☐ Prepare a plan of action. Set a deadline date.

# DEMONSTRATION COMMITTEE/TASK

*It is unlikely that the Demonstration, (alias Program or Initiative) Committee can be appointed until the initial work of the Steering, Advocacy, and Research Committees is well under way.*

*Your work is to develop a program in the context of your project's mission statement which immediately responds to district needs .*

- ❑ It must be focused & respond to the Mission Statement.
- ❑ It must be designed in such a way as to measure impacts.
- ❑ Think about what "indicators of success" would be.
- ❑ Work with the Research Committee to design an appropriate monitoring process.
- ❑ Remember, the program must not only be great for kids, but its outcomes must demonstrate that kid's lives are being affected because of this program.
- ❑ See Section 6 — *Planning Your Demonstration Program.*

# SECTION 5

# EVALUATION PLANNING

***Evaluation has been a significant component of AEEN on two levels — state and local.***

***At the state level we were interested in studying if our initial model was a good idea. We were also interested in seeing what trends might exist — what works in what type of situation or school district? What action ideas were pertinent to each district? Could we correlate effective approaches to:***

- ***district size?***
- ***the comprehensiveness of arts programs already in place?***
- ***the degree of satisfaction with the arts education in place?***
- ***relative stability or lack of it?***
- ***geographic area?***

***At the local level, we were interested in helping the AEEN committee understand the nature of evaluation so that they could gather data demonstrating that their arts education project was indeed making a difference in the direction that they predicted. It is our belief that as school boards face difficult budgetary decisions, simply asserting that "arts education is good for kids" is hollow; and it will be those advocacy groups who can back up their assertions, with good evidence, who have the best chance of moving forward with support from parents, teachers, and school boards.***

*Maryo Ewell*

***Beverly Anderson Parsons***
***InSites***

# PLANNING YOUR EVALUATION MODEL

*Gaining knowledge and understanding of their efforts through evaluation was an essential component of the work of the local site committees. Evaluation was an unfamiliar task for many people. As they began to use it, the benefits became evident. The evaluation feedback helped reshape activities and guide the refinement of mission and goals.*

*Do not make the mistake of assuming that evaluation is statistics, based on complex mathematical formulas and tedious numerical data gathering. It is a plan by which you document information which aids you in determining whether or not your goals were accomplished. It should tell you yes or no, why not, where the trouble spots reside, and what adjusted activities or new approaches may succeed in the future.*

*Following are characteristics about evaluation learned during the AEEN program. Use them as discussion items while your committees plan their mission related activities.*

## Evaluation can include:

- ❑ questionnaires
- ❑ interviews
- ❑ observations
- ❑ anecdotal material
- ❑ data
- ❑ art work or performances
- ❑ kid's written introspection

## Evaluation:

- ❑ is a function of leadership.
  It is the "flip-side," the partner responsibility, of having authored the *mission.*
- ❑ should be proactive
  After-the-fact "snapshots" cannot affect our future activities.
- ❑ needs to be flexible
- ❑ looks for the unexpected
  We often didn't learn what we thought we would learn.
- ❑ is interactive
  We need to keep incorporating what we learn.
  We need to be:
  - ❑ participants,
  - ❑ observers.

  These two roles are not necessarily totally separate.

# EVALUATION CONTINUED

You have your mission statement:

- It reminds you what change you want to bring about in the students.
- It suggests some partners.
- It says in advance how you want to be judged.

Now decide what you want to do to achieve that mission. The mission statement defines your ends.

Suppose your mission statement was: *"In concert with other concerned citizens, we will use music programs to address the issue of our district's high dropout rate. We will show, over time, that high-risk students who participate in music tend to be less inclined to dropout of school."*

Next, outline your means, or strategies which could include:

- offering participatory music experiences for all kids in 7th and 8th grades, and a way of tracking the "at-risk" students;
- offering curricular, extracurricular, class and after-school music opportunities focused on the "at-risk" students, etc.

*(Unfortunately, in reality, it is extracurricular and after school activities that are the easiest to implement with administrative approval. However, it should never be forgotten that the goal is to implement appropriate arts programs into the daily class schedule, taught by licensed professionals, who are given appropriate supplies and resources. But, often, the first positive step is to prove merit by offering extracurricular activities.)*

So, you can measure your success in two ways:

- Did the programs happen as planned, and did students attend and enjoy them?
- How many "at-risk" students chose to remain in school as a result of the programs?

The first question is easy. It's often called **monitoring**, and it is what most people think of when they think about *evaluation*. But you also need to ask, "So what?" **Not only did it happen, but was it effective?** This is called **impact evaluation**. It asks, "Did these music programs move you closer to reducing the dropout rate?"

Of course in a couple of years, with a tiny program, you aren't going to solve the entire dropout problem, but you have developed a method for data collection, and you should be able to gather some anecdotal evidence that may include:

- personal anecdotes from kids
- comments from counselors
- comments from other teachers
- attendance figures of targeted students
- whatever else you deem appropriate . . .

By themselves, none of these may be conclusive; taken together they can make a powerful case.

Maryo Ewell

# SECTION 6

# PLANNING YOUR ARTS EDUCATION DEMONSTRATION

***The AEEN sites chose activities and demonstrations they felt would exhibit early success, address district needs and heighten the importance of the mission in their respective community and schools. The activities involved nine types of action. Your project may reflect one of these types, a combination of types, or something totally new based on your Research and Needs Assessment. Demonstrations must support your mission.***

*Second Grader Drawing, Manitou Springs*

# DEMONSTRATIONS / ACTIVITIES

*Consider that your demonstration project may include one or a combination of the following:*

- ❑ Teach basic art skills and knowledge within the regular curriculum of the school.
- ❑ Provide limited funding to encourage people to bring examples of creative arts into the school, i.e., concerts, plays, exhibitions, demonstrations.
- ❑ Provide teacher inservice and mentoring to implement arts skills and knowledge into the traditional classroom. May include integration of other academic disciplines.
- ❑ Link arts education to district goals by reviewing district goals and determining those which are particularly supported by the arts.
- ❑ Involve and "educate" administrators.
  Assist the uninitiated in learning more about the arts and their contributions to learning.
- ❑ Link arts education to broader learning goals. Arts education may be integrated with other learning disciplines such as reading, writing, math and science. Such linkages enrich the student learning goals and give arts education more credibility in tight financial times.
- ❑ Sponsor community based artistic events which help build community support and appreciation of the value of arts education.
- ❑ Bring artists into the schools to enhance and enrich — but not replace — arts experiences and teacher expertise.
- ❑ Undertake a public arts advocacy campaign. A public advocacy campaign can be particularly effective at times of financial crises to generate widespread support. Consider linking with other often threatened areas such as athletics.

# SECTION 7

## PHASES OF DEVELOPMENT

***The local AEEN strategies tended to have three general phases. Although the phases were roughly one year long, the length of time varied greatly depending on local situations. These phases overlapped in time and were not distinct from one another; here they are presented as separate phases simply for ease of description. Overlap and connections are important features of the strategy of change.***

*Dinosaur Makers,*
*Ignacio*

# DETERMINING PHASES OF DEVELOPMENT

*One of the most important elements of the development process is that you allow yourselves adequate planning time and do not rush into activity for activity's sake. Action and demonstrations, activities and programs, must support a clear and focused mission.*

*The check list to the right should be used as a comparison tool and not necessarily as a map of progress and development. In your planning and mission discussions, and during your evaluation process, you will determine appropriate progress. Such developments may reflect that of the AEEN program or may appropriately exhibit progress as unique as your community.*

❑ **Phase 1—Together, Finding the Focus**

- ❑ development of a strong leadership team
- ❑ development of the mission and goals
- ❑ exploration and piloting of activities that would achieve the mission

❑ **Phase 2—Making a Difference**

- ❑ implementing the demonstration/activity program
- ❑ evaluating the demonstration/program
- ❑ communicating to the community and district that the arts are important and a key feature of learning

❑ **Phase 3—Achieving Fundamental Change**

- ❑ focusing and refining activities via the evaluation process
- ❑ implementing new activities that might better accomplish the mission
- ❑ considering long term change; thinking about the "big picture;" recognizing Phase 2 activities are not an end in and of themselves
- ❑ determining new funding
- ❑ creating lasting change/improvement in education

# STRATEGIC PLANNING AND GENERATING FINANCIAL AND POLITICAL SUPPORT

*To develop the effort into a fundamental and lasting change requires building long term support. That support includes fund-raising, developing communication strategies, and making policy and administrative changes.*

*Now that your group has created a leadership team, composed a mission, written goals, devised an evaluation plan, you have done the groundwork that makes you eligible for a variety of grants and financial support.*

*Several strategies accomplished by various AEEN sites are listed to the right. Use them as discussion items in planning your approach to gaining support which will perpetuate your program.*

**Financial Support:**

- ❑ Attend workshops on grant writing.
- ❑ Purchase the Colorado Grants Guide.
- ❑ Investigate a variety of grant applications.
- ❑ Solicit help in writing your first grant.
- ❑ Submit a grant — all they can do is say no.
- ❑ Try again.
- ❑ Subscribe to a grant information service.
- ❑ Partner with an experienced organization.
- ❑ Design and implement other types of fund-raising activities.
- ❑ Solicit donations or membership.
- ❑ Solicit financial support from those organizations benefiting from your program.

**Communications and Networking:**

- ❑ Join alliances, consortiums, network groups.
- ❑ Subscribe to network newsletters.
- ❑ Submit articles to various newsletters.
- ❑ Submit information to the media.
- ❑ Attend and/or present at conferences.
- ❑ Ask successful neighbors how it is done.

*Political support is made evident through Policy Changes made by the decision makers and your target audiences. Some examples generated through AEEN efforts include the list at the right. Changes in policy for your organization need not be limited to these lists. Possible policy change targets should be part of your mission discussion and your activities planning.*

**Policy Changes:**

- ❑ District hires certified arts instructors.
- ❑ District implements arts requirements.
- ❑ District sponsors curricular reform.
- ❑ District implements new curricula.
- ❑ Community supports curricular reform.
- ❑ Community sponsors arts education events.
- ❑ Community and District team in sponsorship.
- ❑ District provides financial support.
- ❑ Community provides financial support.
- ❑ Community or District asks your organization to become a player in reform efforts.

# GENERATING FINANCIAL AND POLITICAL SUPPORT
# ADDITIONAL PLANNING INFORMATION

*After discussing the lists on the preceding page, consider the following information provided by additional participants in the AEEN program.*

*Community Resource Center provided the list at right in a presentation about organizing your community or group toward a common goal. Compare this list against your mission and planning efforts, particularly those items regarding the achievement of financial support. CRS publishes the Colorado Grants Guide.*

*Community Resource Center*
*1245 East Colfax Avenue #205*
*Denver, CO 80218*
*303-860-7711*

*Katherine Ransom succinctly listed characteristics of successful organizational collaborations in her article: Creating Community: Arts Organizations Collaborate for Success, Colorado Arts, Issue # 88, Feb/March, 1994, Page 1. Published by the :*

*Colorado Federation of the Arts*
*200 Grant Street*
*Suite 303D*
*Denver CO 80203*
*303-733-9334*

*Chuck Cassio, the Fine Arts Consultant for the Colorado Department of Education, provided the list of advocacy strategies applicable to planning appropriate policy changes.*

*Colorado Department of Education*
*201 East Colfax Avenue*
*Denver CO*
*303-866-6790*

**Financial Support:**

- ❑ Identify the issue you will organize around.
- ❑ Who will get involved: allies, supporters, policy makers.
- ❑ How will you build your core group?
- ❑ Identify who can resolve the issue.
- ❑ Develop timetable for dealing with the issue.
- ❑ How will you know if you have succeeded?

**Communications and Networking:**

Elements of successful collaborations:

- ❑ Common interest
- ❑ Mutual respect
- ❑ Tolerance
- ❑ Trust
- ❑ A shared vision for the future

**Policy and Attitude Changes:**

- ❑ Administrators are neutral, not negative about the arts.
- ❑ Administrators are willing to promote anything that makes their schools look better.
- ❑ Arts teachers don't know much about how decisions are made concerning their programs. Learn!
- ❑ Teachers need to learn more about the structure of the system and how they can affect it.
- ❑ Teachers must restructure also.
- ❑ Arts teachers must find strong supporters to serve on school accountability committees.
- ❑ We must also serve on accountability, budget and curriculum committees.
- ❑ Arts teachers are experts of portfolio and performance assessment models; provide inservice for other teachers and administrators.
- ❑ If arts teachers do not enter the decision making structure (especially now with site-based management) arts will be eliminated.

ESSAY

# CONTINUING THE PROJECT

by **Kathy Spuhler,**
Coordinator of Community Partnerships,
Colorado Alliance for Arts Education

Most often *continuing the project* means — where can we get or generate the funding necessary to endure. However, continuation not only means funding, it also means people. Hopefully, the folks who have so earnestly provided the vision and energy to position the project will also invest in spreading the message. They will do this so well that there develops a wealth of people funds, human resources, to draw upon to nourish the continuation. If not, creating your people pool should be your first consideration.

In dealing with your human resources, beware of burnout of the original leaders. A little TLC goes a long way! People are your greatest resource and cultivating the number of folks with vested interest in the project assures that some caretaking responsibility will be in place to aid in continuing the project. From people will come the other resources necessary for carrying on the mission of the project, including the funding.

**PART 1 — IDENTIFYING THE NEEDS:**

Ask yourselves:

- What have been the results of the project?
- What was learned from the evaluation process?
- What was recommended to continue, to change, to newly create?
- What resources are needed to achieve the expected results: people with time and power, in-kind gifts, donated equipment, materials?
- What cash is absolutely necessary over the next year, two years, three years?
- What amount of cash is currently available?
- When will the cash be needed and where will in-kind donations be a critical factor?
- Are there "earned income" and cash revenue possibilities: membership, classes, service fees, and conference registration?

Kelvin Bell, 5th grade
Sheryl Larson, Teacher

By the time your project has grown through two years, evaluation and planning are in place. You probably can estimate the resources needed for the next one to three years. Strategic planning at least eighteen months ahead is advisable and necessary! Two to three years of clarity of aim is better. Anticipate that things change!

Armed with the above forethought, grant writing will come more easily. The *who, what, when, where, why, how much,* and *how do we know we did it,* will be accessible in order to piece together a support proposal.

**PART 2 — DEVELOPING FUNDING PROPOSALS:**

There are volumes of material about grant writing. The basics are:

- find a person / find a MATCH
- make your CASE
- officially ASK
- communicate, communicate, COMMUNICATE

**Find a Person / Find a MATCH:**

The more people who are aware, involved and willing to talk to others about your project, the better. Sometimes, the best way to find the right match for funding comes from a casual conversation with a friend who knows a corporate, public or private grant source. At the same time, educate yourself about who and what is listed in a local grant guide, such as The Colorado Grant Guide published by Community Resource Center. There you can read about a wide variety of grant sources and find information to help you identify a good match for your mission, goal and project. The guide explains:

- the mission of the funding organization
- their goals
- the focus of the organization
- the amount of funding do they ordinarily grant
- to whom they have given grants in the past.

**Make Your CASE:**

Have a basic description of your mission, goals, project and strategic plan. Include what you've achieved, and why you think their organization will be interested in hearing more. Do all of this on one page. Communicate to the potential funding partners using this *one pager.* Begin to develop cordial relationships and educate your partners about your project.

**Officially ASK:**

Some granting sources have a very formal application, including deadlines. Others are more informal and may have casual requesting procedures and timeline.

Have available a more developed description of your project, but keep it to no more than three pages. This can become a great tool to adapt to the criteria of various grant applications. Provide documentation requested from the funding source in a brief, clear manner. Follow any formal instructions exactly and simply. Be sure to clarify the amount you are requesting and any other "partners" and participants involved in the project.

Be sure to ASK! The official ASK may be very different in the case of a corporation that is concerned with public image. Food chains, banks, product manufacturers, and businesses can be considered more of a sponsor, or a partner in your project and may donate in-kind services and goods. The actual ASK may be, "Will you be our partner?" or "How can we work together?" The amount of funding may vary depending on the degree of partnership and how closely your goals mesh.

**Communicate, Communicate, COMMUNICATE:**

Have letters of support on file, available from all partners involved. If necessary, adapt these and SEND to various grantors. Follow up your letter and request, with a phone call. Keep the energy level high. Keep talking to new people and communicating to the partners. Keep everyone informed about the history of funding requests. Everyone should show support for the efforts by networking and advocating the project.

**PART 3 — GENERATING SELF-SUFFICIENCY:**

How to **generate self-sufficiency** should mean securing more than ONE source of revenue or income. However, if net income generated from direct services, contracts or memberships, for example, can cover the basic operation of the project, you're on the right track for creating stability.

Annual events dedicated to bringing income to the project can build the basic **self-sufficiency** structure. Successful annual events bring recognition to the mission of the project and generate **FUNDS**. Usually the annual event grows and develops, over a number of years, to be known in the community as YOUR annual event. Each year should net more income to the project.

Sales of merchandise, food, and clothing that are either ongoing or part of an event, or part of the project itself, can develop into a natural source of revenue. Keep in mind, you are not in the warehouse business and shouldn't need to invest YOUR money in that aspect of sales revenue. A sponsor who covers inventory costs and an affiliated and dependable customer create the best position from which to reap the most reward!

■

Tim Anderson, 6th grade
Sheryl Lemm, Teacher

Young Artist from Durango

# SECTION 8

## A LIST OF KEY LEARNINGS

***Periodically during the three years, central leadership was asked to reflect upon changing characteristics of the AEEN program. The following list contains the original 10 elements and other resultant, important Key Learnings.***

***The Colorado Alliance for Arts Education has taken over the leadership role for school district and community collaborations. For additional information and further help in your partnership efforts, contact the Alliance.***


***Kathy Spuhler, Coordinator,***
***Arts Education Community Partnerships***
***9345 Surrey Road***
***Castle Rock, CO 80104***
***303-799-8822***

***Pieter Kallemeyn, Chair***
***2883 South Butte Circle***
***Sedalia, CO 80135***
***303-688-9136***

***Maryo Ewell, Secretary***
***Colorado Council on the Arts***
***750 Pennsylvania Street***
***Denver, CO 80203***
***303-894-2670***

# KEYS TO AN EFFECTIVE PROJECT

*Use this list in discussions about your project. Such comparisons may reinforce confidence in your appropriate planning, or help point out some areas where your planning seems a bit nebulous.*

*Although your project may be completely different in mission than those documented in this report and workbook, we of AEEN feel such reflections are appropriate in closing this section of the document.*

**Effective partnerships and collaborations:**

- ❑ Focus on the arts
- ❑ Generate positive educational change
- ❑ Are long range in nature
- ❑ Center on teacher training and advocacy
- ❑ Reflect unique needs of local schools
- ❑ Evolve through learning and evaluation
- ❑ Reflect educational excellence
- ❑ Are collaborative and the result of formal partnerships
- ❑ Serve a variety of student contingencies
- ❑ Allow adequate time to plan
- ❑ Address future leadership and are NOT dependent on a single person or group
- ❑ Require leadership and equitable division of labor
- ❑ Must be student oriented
- ❑ Are locally energized
- ❑ Do not depend on centralized cajoling
- ❑ Are small enough to be do-able
- ❑ Are large enough to be important
- ❑ Take evaluation and planning as seriously as activities
- ❑ Involve the non-parent taxpayer
- ❑ Consciously link affecting arts curricula to school reform
- ❑ Should be a priority of the entire local arts council — not just an appointed individual
- ❑ Are an affirmation of planning and evaluation
- ❑ Makes use of broad community publicity
- ❑ Includes one-on-one advocacy
- ❑ Reflect your understanding of the role and burden of your partner
- ❑ Reflect your understanding of the role and burden of your opposer

# SECTION 9

## APPENDIX:

**SITE REPORTS and**
**THE *InSites* FINAL EVALUATION REPORT,**
***MODELS OF FUNDAMENTAL CHANGE IN ARTS EDUCATION***

*Young Hispana Dancer Visits Wray*

# DURANGO

THE DURANGO ARTS FORCE

## CO-CHAIRS:

Nancy Fredrick
2570 W. 2nd Ave.
Durango, CO 81301
303-247-0235

Sandy Bielenberg
67 Rio Vista Circle
Durango, CO 81301
303-259-0934

## CREATING THE PARTNERSHIP:

The grant was originally written by Linda Bunk, then director of the Durango Arts Center, and Kim Eisner-Beard, middle school art teacher. Both resigned from their positions, but the momentum was carried by Nancy Fredrick, a potter; and new co-chair, Sandy Bielenberg, 9-R teacher; and the new director of the Durango Arts Center, Barbara Conrad. In addition, the steering committee was balanced with Lourel Vogl, Fort Lewis art professor; Trish Hanswald, Ignacio art teacher and our sister site chair; Morley Ballantine, chairman and editor of the Durango Herald; Cathy Dodd, vice-president of the First National Bank and Cathy Brassell, 9-R School Board member. Each person represents a different position in the community. The board is supported by a strong, active group of parent and teacher volunteers.

## NEEDS ASSESSMENT:

Durango School District 9-R has a strong high school arts program, both visual and performing. On the elementary level, there are no art specialists and because of the strong union, chances are there never will be. The Arts Force saw the need to bring more arts experiences to both the elementary teachers and students in a way that integrates the arts throughout the curriculum.

## MISSION STATEMENT:

The Durango Arts Force provides visual and performing arts experiences for teachers and students, K-12, in LaPlata County.

## MARKETING:

We have presented at each school's PTO meeting, to the Kiwanis and the Durango Area Chamber Resort Association and held four special student presentations at school board meetings. In addition, we have had coverage of our programs in the newspaper and use the local TV and radio stations for publicizing our events.

## THE DEMONSTRATION PROJECT:

For the first year, the Durango Arts Force designed an event modeled after the Kennedy Center's Imagination Celebration. Creativity Festivity, in 1992, was a one week event which showcased student artwork at the Durango Arts Center and allowed the students a performance experience at the Main Mall. Over 1,000 students participated and about 3,000 students, teachers and parents attended the performances. Fort Lewis College students and local artists assisted in classrooms. Students, teachers and

the public were asked to complete written evaluations. The response to the first Creativity Festivity was extremely positive! One person wrote, "A program such as this helps the community see what the students are doing." Others stated that, "It encouraged cooperation, satisfaction in accomplishment, and made the students aware of a variety of art expression." It was inddeed a celebration of learning through the arts!

With that, Creativity Festivity became a three week event in 1993. In addition to the student performances and art show, a marionette theater performed in several schools. Advertising was created by a local graphic artist. Students decorated grocery bags, table tents and posters bearing the graphics. Middle school and high school students designed placemats. Three were selected and 10,000 were printed with funding from AT&T. Four fast food restaurants used these during Creativity Festivity. Mettje Swift, local banner artist, with funding from Coca-Cola, Don Mapel and Ballantine Foundation, worked with kids from the Teen Center to design and sew a street banner for the festivity. Artwork was displayed at the Art Center, Art on Main and Four Corners Health Center. Money was also obtained from a City of Durango grant and private donors.

Also in year two, Durango Arts Force coordinated a well-attended inservice integrating music and motion into literature. The Monday Arts Project was initiated. On several Mondays during the school year, individual schools were closed for teacher inservicing. On those days, students paid a nominal fee to attend art classes held in that building's classrooms. Twenty-three local artists taught 45 different classes in visual arts, theater, dance and music to many students! This became an entirely self-supporting program!

Year three brought a $5,000 grant from the School District, and $1,800 grant from the City and another three week Creativity Festivity. A puppeteer, a storyteller and the marionettes performed in schools. Monday inservices were switched to a series of after school sessions so the Afterschool Arts Project was modeled after the Monday Arts Project, again self-supporting and well-attended. Each school's PTO group provided scholarships for students who could not afford the classes. Three art integration inservices and two product demonstrations, Createx and Crayola, were offered to teachers.

## CONTRIBUTIONS TO LEARNING:

Throughout the inception of Creativity Festivity, the Arts Force has provided a venue for students, district-wide, to share their learning through both visual and performing arts. Creativity Festivity also assures that arts are being taught in an integrated manner. The Arts Force has also coordinated professional development opportunities for teachers and initiated a self-supporting Afterschool Arts Project which gives elementary students experiences with local artists.

## EVALUATION & CONTINUING THE PROGRAM:

At the Art Center, during each Creativity Festivity, we had the public fill out response sheets. Also, participating students and teachers were asked to respond to their experience. Each year, changes have been made accordingly, particularly regarding organization and scheduling.

Because the Afterschool Arts program is a self-sustaining endeavor and is well-attended, there is no question as to its continued existence. Creativity Festivity will continue through grants and School District support. A new school has just been built in the District and its principal, has approached the Arts Force to help her create a school with a strong arts focus. The Arts Force intends to use the outcomes of this program to further advocate for arts district-wide.

# FORT COLLINS*

## CO-CHAIRS:

Lynn Lutkin
1349 Green Gables Court
Fort Collins, CO 80525
303-223-0562

Carol Ann Hixon
3035 W. Country Road 38
Fort Collins, CO 80526
303-223-9084

## CREATING THE PARTNERSHIP:

The Arts Advisory Committee of The Community Foundation Serving Northern Colorado (CF), a veteran organization of local activists, seemed like a dynamic group to create a partnership with the AEEN grant. Diane Hogarty, Executive Director; Pauline Birky-Kreutzer, Chairwomen Arts Advisory Committee; and members: Bob Coonts (Graphic Designer), Perry Ragouzis (Art Ed. Professor, CSU), Louise Thornton (Art Patron), Katherine Moffitt (Artist, Patron), Barbara Lueck (Music Teacher), Lynn Lutkin (Art Teacher). Carol Ann Hixon from Support Services Center, Poudre, PR-1 is also helping. CF has matched the AEEN grant.

## THE NEEDS ASSESSMENT:

The visual art department surveyed the community through the district K-12 art show. Outcome: the visual arts are important. There is already support for music programs. The Community Foundation is a well established entity in Fort Collins and is in tune with the needs of the community.

## OUR MISSION STATEMENT:

The Community Foundation Arts Advisory Committee is dedicated to: educating the community about the importance of the arts in our daily lives, creating a positive and opportunistic atmosphere that fosters the growth of the arts within our community, and creating opportunities for furthering arts education.

## GOALS AND OBJECTIVES:

To reach out, inform and educate the community about the arts. To keep the arts in our schools.

## MARKETING:

Lincoln Center will do all the advertising, publicity and marketing for the Arts Extravaganza. The Community Foundation will report updates to the BOE and PR-1.

## THE PROJECT:

Arts Extravaganza: A performance by high school students in visual art, music, drama and dance will be held on April 27, 1995 at Lincoln Center, Fort Collins. It will tell a story in two acts each with two scenes. The scenes will be: **The Muse** (the awakening, the vision, symbolic dance, drama, music; visual artist and the inner struggle); **The Journey** (the learning curve - physical struggle of self vs. non self);

** signifies a Sister Site.*
*Fort Collins is the Sister Site of Longmont.*

**The Work** (self vs. self, performance artists working on a surface); and**The Community** (art brings harmony and a human quality to life using interactive video).

Target audience: community at large. A performance for students is possible. Lincoln Center has developed a budget and will split the profits of ticket sales 60% (PR-1) and 40% (Lincoln Center).

PR-1 is in financial trouble. Maryo Ewell attended a CF Arts meeting and networked with others who called me. Because of their advice and the short deadline, elementary art, music and physical education teachers met, collected money and used AEEN funds to run an ad in The Coloradoan. From the ad, a petition, letters to the BOE, principals and editors of the papers, the BOE found out how important and popular the "specials" programs are. They gave the final decision of cuts to the schools under "site-based management." The BOE said, " No programs may be entirely cut out."

CF invited BOE, PR-1 and community leaders to a breakfast to ask how they could help. CF sponsored Artist-in-Residence programs, gave scholarships to students for PR-1 summer instrumental program, and worked with CSU for a music graduate student to spend 20 hours per week to help with the large vocal music classes in two high schools.

## CONTRIBUTIONS TO LEARNING:

Awareness of the financial difficulties in our district and the possible effect on the arts programs by the community. The Board of Education has realized how important the arts are to the community. Next year an Arts Extravaganza will be held at our cultural center, Lincoln Center, which will be a vehicle to inform the public of the importance of the arts in education. We were advised to take a year to plan this event. It will involve the three comprehensive high schools and the community arts entities.

## EVALUATION:

The action of the BOE showed the impact of our efforts. Evaluation will come after the performance next year. Due to the two grants, the position of part time TOSA (Special Events Coordinator) will be continued next year.

## CONTINUING THE PROGRAM:

Our main project is next year. The Community Foundation will continue to fund arts programs with expansions.

# GUNNISON

## CO-CHAIRS:

Claudia Thomas
2128 County Road 8
Gunnison, CO 81230
303-641-1590

Lee Ann Mick
3560 County Road 730
Gunnison, CO 81230
303-641-7710

## CREATING THE PARTNERSHIP:

The Gunnison Watershed School District, RE 1J created formal partnership with the Gunnison Arts Council and Western State College. Active participants and Steering Committee members included the Superintendent of Schools, principals from both elementary schools, faculty from elementary, middle school and high school; professors in art and theater, and Council leadership. Several local business people also served on the Steering Committee and in various productive roles.

## THE NEEDS ASSESSMENT:

A series of meetings at which extensive discussion addressing local needs took place in the early stages of the program. A controversial issue (about the use of water resources originating in the local watershed, but being appropriated by front range communities) has caused a rift in the community. A major question was whether or not the AEEN project could somehow focus on the needed healing between local ranchers, towns people, and front range policy makers. Ideas from public sculpture to community events were discussed. It was determined that focusing on school district needs was more appropriate; however, the theme of several of the school reform issues could also bring appropriate attention to the water issue, for example, art exhibits with the water theme, a partnership of the local college and high school theater programs where students could write plays reflecting the water problem. As it turns out, educational reform became the primary focus and the watershed issue became secondary.

## MISSION STATEMENT & CONTRIBUTIONS:

We believe the arts are important for children because:

1. The arts integrate neurological functions and aid student learning and performance in other subject areas.
2. The arts access a variety of human intelligences and develop higher-order thinking skills.
3. The arts can increase multi-cultural understanding, cooperation and tolerance of diverse values and viewpoints.
4. The arts enhance the learning environment.
5. The arts generate self-esteem and a positive emotional response to learning.
6. The arts engage a variety of learning styles.

An issue that has been articulated by this district as critical is the limited number of opportunities for alternative methods of instruction to:

1. assist those students having difficulty achieving essential outcomes
2. challenge students to go beyond essential outcomes
3. reduce the number of students who are not performing according to their abilities.

Our AEEN project will address this issue and by 1994 we will know that we have affected children in the following ways:

1. an increased integration of the arts into K-12 curriculum,
2. a developed network of community resources to facilitate alternative methods of instruction,
3. an involved and supported higher percentage of students K-12 in the arts programs of the district.

## THE PROJECT:

The Gunnison AEEN has had three special programs during 1992-93. Our first program was the introduction of *ARTREACH* into the school district. *ARTREACH* is a supplemental art program provided by parent volunteers to enhance the school art program with art history and other projects utilizing various media. Three volunteers presented a total of ten *ARTREACH* programs during the school year. AEEN funds were used to acquire several high-quality art reproductions/posters and supporting materials. Additional funds will be used to apply protective lamination to the prints.

Second, an inservice about how to integrate visual arts into other curriculum areas was presented to all district teachers.

Third, AEEN, cosponsored (with Western State College) "Theatre Techniques in the Classroom," a weekend one-hour undergraduate/graduate-level course for Gunnison teachers and student teachers on the Western State campus. A dozen participants were treated to the instruction of Joan Lazarus, Chair of the Continuing Education in the Arts Department at the University of Wisconsin at Madison. Supporting workshops were given by Dr. Brad Bowles of the University of Colorado, Denver (storytelling) and Dr. Paul Edwards of Western State College (role-playing). Some of the teachers who attended have already begun applying what they learned in their classrooms.

The AEEN also established a phone tree to encourage arts requirements for graduation. They also are assisting in the organization of a foundation to provide funds for school curriculum, including future art programs.

Finally, the Gunnison AEEN held a very successful silent art auction fund raiser in conjunction with the local Chamber of Commerce.

## EVALUATION & CONTINUING THE PROGRAM:

Each event had respective evaluation questionnaires. Discussion continues with organizational partners. Participants also present suggestions for changes and new recipients for funding at the beginning of each fiscal year. For example, future activities will include:

1. continuing the *ARTREACH* program, K-6, by purchasing more reproductions and expanding the number of presenters;
2. continuing the sculpture exhibit with Western State College and the community arts council;
3. helping the Gunnison Arts Council Summer Arts Institute with scholarships for needy children;
4. continuing to and enhance our relationship with our Sister Site in coordinating a music/choral program, and help bring in a symphony.

# IGNACIO*

## THE IGNACIO ARTS FORCE

### CO-CHAIRS:

Trish Hahnswald
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Ignacio, CO 81137
303-563-9461

Katherine Gurule
P O Box 21
Ignacio, CO 81137
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### CREATING THE PARTNERSHIP:

The Ignacio Arts Force is a newly formed association of artists, teachers, parents, arts advocates, and community members. No arts council or other organization for the benefit of arts education has existed in Ignacio before the AEEN efforts.

### THE NEEDS ASSESSMENT:

An arts education survey was conducted as one of the first tasks of the Ignacio Arts Force. Much of the needs research also followed the model implemented in Durango. Ignacio is the sister site of Durango and Trish Hahnswald has been participating in the Durango Arts Force for the past two years.

### OUR MISSION STATEMENT:

To increase appreciation of local cultures and give children experiences in fine arts and folk arts by creating a support network of community resources and coordinating these efforts into a yearly celebration of the arts..

To create a mentor program that offers instruction in art forms with local artists for at-risk students, in conjunction with their school instructors, that addresses the individual needs of the student.

### GOALS AND OBJECTIVES:

To provide and acknowledge the training and practice of perceptual skills used in the arts in order to strengthen productive thinking in every field of academic study. Creating positive self-esteem by giving value to artistic expression. To advocate and facilitate a wide variety of arts in the experience of students and the community. We will organize and coordinate celebrations of visual and performing arts that embrace the diverse cultures of our area.

### THE PROJECT:

The project will utilize the resources of the community and local talent to educate children about their cultures through fine arts, folk arts and through craft. We feel this is important and would make a valuable contribution to the community for the following reasons:

* *signifies a Sister Site.*
*Ignacio is the Sister Site of Durango.*

- For a society to have a stable structure and shared values, the folk arts of all the cultures within it need to be practiced, respected, honored, and celebrated.
- For individuals within a society to reach their greatest potential and make constructive contributions to that society, the practice of fine arts must be encouraged, taught and supported.
- The practice of craft by the student not only improves the quality of fine and folk arts but also improves learning in many other subject areas. Crafting also has the added benefit of increasing self-esteem by virtue of the mastery of skills and the tangible results of a finished product.
- Each of us has a heritage of folk art.
- That which we make, whether food or music or clothes or celebration, tells the story of our culture.
- Each of us has a birthright that is fine art.
- We each have our own personal story that can be told in as many ways as there are people, and no one can tell your story as you can.
- The telling of our stories, both cultural and personal, through the arts is important, but equally important is our willingness to listen with respect to the stories of others.

## MARKETING:

Public support has been solicited and the community informed about our activities through a Creativity Festivity community-wide celebration of the arts and learning, a gallery walk, the dedication of public sculpture created by students.

## EVALUATION:

An evaluation model using surveys and questionnaires and including observation is to be implemented. It follows the Durango Arts Force model.

## CONTRIBUTIONS TO LEARNING:

The greatest contribution the Ignacio Arts Force has made to both student learning and the community is that it has helped heal the rift between our divergent cultures by enhnacing the understanding of those various cultures through their art and craft forms. This has enhanced the positive self-esteem of both students and parents.

## CONTINUING THE PROJECT:

Again, using knowledge gained by our colleagues from Durango, we are seeking alternative funding through a variety of grants and gift sources. Several curricular elements involving fine and folk arts have already been implemented into an enriched school curriculum. Public events are planned annually and the dinosaur sculptures done by students are to be stuccoed and placed at the entrance to the reservation lands.

# LONGMONT

## CO-CHAIRS:


Phyllis Freudenburg
Longmont Arts Council
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Raymond Harrison
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Elizabeth Martinson
SVVSD
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Boulder, CO 80301
665-9861 (H)


## CREATING THE PARTNERSHIP:

**We initially formed a partnership between members of the District and the Arts Council:** Dick Brickley, Supervisor of Fine Arts, SVVSD; Ray Harrison, Fine Arts TOSA, SVVSD; Elizabeth Martinson, Fine Arts TOSA, SVVSD; Phyllis Freudenburg, Longmont Council for the Arts; Julia Stapp, Longmont Council for the Arts; Cheryl Barnett, Art Teacher, SVVSD; Cheryl Bailey, Music Teacher, SVVSD; Gretchen Beall, Professor of Music Education, University of Colorado; Leonard Millward, Art Teacher, SVVSD; Billie Pett, Art Teacher, SVVSD; John Prieskorn, Art Teacher, SVVSD.

**This partnership was expanded in the second year to include citizens and business leaders who have an active interest in education and who were members of the PAC citizens for Better Schools.** Susan Barber, Proprietor, Foxy Lady Boutique; Bayne Gibson, President, Staodyn; Steve Fobes, President, Norwest Bank; Wally Grant, Attorney, Grant, Bernard, Lyons & Gaddis, PC; Roger Jurgens, Dentist; Bill Shoemaker, President, FirstBank of South Longmont.

**In the third year the partnership expanded to include members of the Business Connections Project with the SVVSD:** Nancy Herbert, Communications Services, SVVSD; Linda Bartlett, Teacher, SVVSD; Karen Bengerosson, Principal, SVVSD; Jody Cash, Teacher, SVVSD; Stacey Cornay, Chamber of Commerce; Joann Dawe, Teacher, SVVSD; Doy Hampton, Teacher, SVVSD, Dr. Jack Hay, Assistant Superintendent, SVVSD; Jason Martinez, Dean of Students, SVVSD; Brian O'Hanlon, Chamber of Commerce; Tonda Potts, Staff Development, SVVSD; Marty Quigley, Express Personnel; Bill Stafford, Rotary Club; Caty Weitzel, Media Tech., SVVSD; Howard Wirth, 1st National Bank of Longmont.

## THE NEEDS ASSESSMENT:

A survey of staff and community members indicated that maintenance of the current Fine Arts programs was key. The Fine Arts budget was a cause for yearly concern. It was felt that the Arts could help address some of the Board of Education's *Goals, Objectives and Plan for Improvement* submitted to the Colorado Department of Education, October 1, 1991.

## OUR MISSION STATEMENT:

**We believe the Arts are important to kids because:** they parallel and contribute to the District Mission and, because of their innate nature, provide unique learning experiences which can be achieved only through the study of the Arts. **An issue of critical**

importance to the District is: the ability to maintain an annual District budget, based on local and state funding, which will allow the District to maintain current teacher and administrative staffing for Arts Education, thus providing continued improvement in communication skills, college entrance exam scores, attendance and graduation rates.

## GOALS AND OBJECTIVES:

- Maintain current arts programs, and administrative leadership which directly address issues of student achievement and graduation.
- Help improve achievement as made evident by District Application Level Assessments proficiency statements and/or College Entrance exam scores.
- Help improve student attendance rate.
- Help improve student graduation rate.
- Help improve student drop-out rate.

## MARKETING:

We believe in strong marketing through the use of a variety of media. An original slide show was created as a visual aid for our public speaker campaign. A newsletter called *Sights & Sounds* was distributed to the Fine Arts staff members and administrators of the SVVSD. Newspaper ads were created for the Citizens for Better Schools election campaign. Bumper stickers were created for instant advocacy during school budget hearings and numerous informational pieces were distributed to the public at budget hearings. Numerous articles were published by the *Daily Times-Call* in a regular feature page called *Extra Credit*. An advocacy video, *Inside Your Schools*, was produced in cooperation with Scipps Howard Cable Trust. It promotes school Fine Arts programs and will be aired on local access cable Channel 3 during June of 1994.

## THE PROJECT:

The project is primarily an ongoing School District Fine Arts advocacy campaign to maintain curricular programs in the Arts. The project also seeks to link arts education and district goals to broader learning experiences, bringing artists into the schools for enrichment and holding community based arts events.

## CONTRIBUTIONS TO LEARNING:

Students in the St. Vrain Valley Schools (SVVSD) continue to enjoy a diverse and comprehensive Fine Arts curriculum without any loss of funding despite a District budget shortfall in 1994 of $6.7 million. These programs continue to be managed by a full-time Fine Arts Coordinator position, one of only four remaining in the State. The general public in Longment has developed a greater appreciation for Arts Education and supports it vigorously.

## EVALUATION:

We feel most fortunate that we have been completely successful in maintaining the current Fine Arts programs in the SVVSD, our primary goal. We have not been entirely successful in helping to raise some test scores, attendance, or to lower drop out

rates. However, not all students at the secondary level participate in Fine Arts courses. Additionally, we find that some Fine Arts offerings, especially music, are particularly effected by class scheduling and therefore participation is not as great as could be acheived through other scheduling schemes. Overall, we feel that we have made a significant contribution to overall district success.

*Data Source - SVVSD * Data represents all student populations*

| | 1991 | 1992 | 1993 |
|---|---|---|---|
| **Improved SAT Verbal & Math** | 497 | 484.5 | 498.5 |
| Achievement by ACT | 21.8 | 21.3 | 21.1 |
| **Improved CTBS** | 60 | 60 | 66.25 |
| **Improved 5th & 8th grade writing sample** | 63.80 | 65.65 | 75.85 |
| Attendance rate | 94.9% | 94.4% | 94.7% |
| **Improved graduation rate** | 84.9% | 86.7% | 88% |
| Drop out rate | 2.2% | 3.4% | 3% |

## CONTINUING THE PROGRAM:

We firmly believe, as educators and community arts supporters, that the contributions and unique elements to learning, so eagerly sought by reformers in the traditional academic areas, have for a decade been inherent in appropriate arts curricula. Communicating this message to decision-makers and the general public must be an ongoing educational priority. Therefore, we will continue to keep our district staff informed of the benefits and value of arts education; we will continue to expand our network of community partnerships in an effort to influence local and state decision-makers; we will continue to educate the general public with our message through broadcast video and print media as well as public performances and celebrations of art in our community. We will remain committed to supporting other districts and communities that may find themselves in danger of losing funding for their Fine Arts programs.

# MANCOS*

MANCOS VALLEY MAGIC OF ARTS PROJECT

## CO-CHAIRS:

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Donald Beard
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## THE PLAN:

The town of Mancos is a small, rural community of 845 residents which is located in Montezuma County in Southwestern Colorado. In 1990 Montezuma County had a population of 18,672 as compared to just under 13,000 in 1970. County growth has been faster than city growth because 52% of the population lives outside incorporated municipalities where the growth rate has averaged only 1% per year. The median age of Mancos residents is 35.9, slightly older than the state figure of 32.5; 9.5% are less than five years old and 16.2% are age 65 or older. 11% of county residents are classified as Native Americans, 85.4% are of European origin, and 8.6% are Hispanic. 20.2% were determined to hold poverty status compared to 11.7% statewide, and 26.5% of all children under 18 in the county are also living in poverty vs. 15% in Colorado as a whole.

The Mancos Valley is beautiful and picturesque, nestled in between the La Plata Mountains and Wetherill Mesa wherein lies Mesa Verde National Park. With an elevation of 6,993 feet it often experiences inclement weather which has led to the rugged individualistic attitude of the people. The economic base has historically been ranching, farming, mining, and lumbering, but has lately turned to tourism.

The Mancos RE-6 School District is currently experiencing growth which has raised student-teacher ratios and put pressure on classroom availability. However, the prospects for implementation of a fine arts curriculum are good, since an overwhelming number of teachers, administrators, school board members, town council members and the general community are very supportive of the idea. Nevertheless, community and school financial resources are limited. The following summarizes the existing arts curriculum.

## MUSIC:

**Primary and Elementary (K-6):** Music is scheduled for one half hour two times one week, then three times the following week.
**Junior and Senior High (7-12):** Music is offered as an elective. During the 1994-95 school year, band is scheduled for 45 minutes per class, being held five days a week.
**Senior High (9-12):** Band and Choir are offered as an elective. It is scheduled for 45 minutes, five days a week.

## ART:

**Primary and Elementary (K-6):** There are no formal art program at the primary and elementary levels. However, an after school program, taught on a volunteer basis by

** signifies a Sister Site. Mancos is the Sister Site of Pagosa Springs.*

elementary classroom teacher Pat Bledsoe, is offered to 4th and 5th grade students one day per week for one and a half hours. Ms. Bledsoe has 57 students enrolled at this level. She also has twenty-four 6th grade students enrolled in a separate after school class which is offered one day per week for one and a half hours.
**Junior and Senior High (7-12):** Art is offered in a combined junior and senior level class as an elective. It is scheduled for 1.5 hours, five days a week.

## SPEECH AND DRAMA:

**Senior High (11-12):** Speech and drama is a requirement for graduation, but is only offered to upperclassmen. It is scheduled five days per week for one and a half hours.

## LITERATURE:

**Junior and Senior High (7-12):** Creative writing and literature are required and are taught in the English courses five days a week for one and a half hours.

Because of community size and financial limitations, there are few coordinated educational opportunities for children through organizations outside the school system. The children of Mancos (or, for that matter, all the people) have limited exposure to visual or performing arts, either as involved participants or as observers.

## GOALS AND OBJECTIVES:

The mission of the Mancos Magic of Arts Project is to expand the existing secondary arts programs utilizing local artists in two days of arts activities. This is intended to lead to mentor teaching between elementary and secondary students, targeting self-potential, confidence, and imagination.

This will be achieved by the following design:

- To maintain the existing arts programs while developing an expanded curriculum to enrich, inspire, and challenge all students, and to cultivate their full potential.
- Use the arts to provide students with opportunities to develop skills in the areas of problem solving, self-esteem, positive attitude, and a desire for learning.
- Use local civic organizations, professionals, municipal governments, churches, and individuals as advocates to increase public awareness of the importance of art for a complete education.
- Support training of educators in the arts to create more options, ideas and motivation for classroom teachers.
- Heighten at-risk students' perception of the world through art experiences.
- Develop monetary support for existing programs or prospective projects.

The goal of this project is to encourage and coordinate efforts of several groups and individuals within Mancos that have an interest in creation and implementation of the Mancos Valley Magic of Arts Day proposed for early September. The Mancos secondary students and their teachers will have access to the professional services of local artists during a regularly scheduled school day. A call for artists will be published the first three weeks of June in area newspapers asking for letters of intent, a resume and photos of past work. The Valley Arts Project Committee will review applicants and

conduct interviews in July. A survey of interest areas was taken during April, 1994 from the secondary students, and registration for Magic Arts Day classes will be in August. The funds will be utilized as stipends for the artist instructors, as well as any necessary supplies. Before school starts next August, the Valley Arts Project Committee will sponsor Gully Stanford as guest speaker during a required inservice day for teachers and administrators. The steering committee will have a breakfast meeting at 8:00 a.m., to be joined by the subcommittees at 9:00, and teachers inservice at 10:30. An informative luncheon for businesses will begin at noon, culminating in an evening art show and presentation to the community and School Board in the Mancos Performance Center.

This plan is felt to be an effective way to leverage funds and limited resources. It is believed that volunteers and parental involvement will be generated to focus efforts on the project and bring attention to the impact which arts education will make on our community. Lastly, we believe this will initiate programs and activities to influence future school curriculum and funding for continuation and expansion of the Magic of Arts Day.

## EVALUATION:

Evaluation will be accomplished by requiring every student and classroom teacher to submit comments and suggestions following the Magic of Arts Day. These will be reviewed by the Steering Committee to ensure that the objectives are being fulfilled. The same will be asked of the elementary students and their teachers.

# MANITOU SPRINGS

**MANITOU SPRINGS PERFORMING ARTS ACADEMY**

## CONTACTS:


**Penny Whalen**
**President of the Board**
**1406 W. Kiowa**
**Colorado Springs, CO 80904**
**(719) 473-9568**

**Cea Tait**
**Executive Director**
**3065 Black Canyon Road**
**Colorado Springs, CO 80904**
**(719) 685-1128**


## CREATING A PARTNERSHIP:

The Steering Committee identified and solicited leaders from the arts, business and education communities: the Superintendent of School District 14, the Mayor, the Executive Director of the Business of Art Center, the Executive Director of the Chamber of Commerce joined with local artists, parents, teachers and art advocates.

## THE NEEDS ASSESSMENT:

The research committee compiled surveys and interviews from students, staff and parents. They examined records from community-wide surveys completed in 1990. The research indicated that art education in the classroom was a common area of concern in School District 14.

## MISSION STATEMENT:

*The Manitou Springs Arts Academy* is dedicated to providing students with intensive education and training in the arts, thereby developing the skills and vocabulary of the arts and experiencing the joy of artistic performance and expression which will enhance the quality of their lives and those around them. Further, the Academy will provide opportunities for local educators, professional artists and the youth of the community to interact with one another for their mutual growth, in order that quality arts ideas and processes will flow back into the classrooms throughout the school year.

## GOALS AND OBJECTIVES:

- to provide an exceptional and unique program;
- to allow small classes for individual attention and intensive training;
- to promote classes in creativity, critical thinking, independence and self-discipline;
- to enhance knowledge of the arts and provide alternative tools in teaching;
- to collaborate with local and regional arts organizations for special events throughout the year.

## THE PROJECT:

The Manitou Springs Arts Academy began with a four-week summer project to supplement the education provided by School District 14. The Manitou Springs Arts Academy was to implement the highest standard of instruction by hiring professional

artists to lead the course work, provide intensive training and promote alternative tools for learning. Arts vocabulary, skills and techniques would lead to critical thinking, self-discipline and independent approaches to problem solving that would carry over into the academic school year. Long-range plans included providing arts education for certified teachers.

AEEN project years run from June 1-May 30. The first year of the AEEN project led to an all volunteer steering committee which completed research, planning, advocacy, designing and evaluating the area in which we live and structuring a program that would be viable and valuable to the community. A minimal amount of expense was incurred during the first year.

Year two, June of 1992, a four-week intensive institute was implemented for students K-9. Classes ran for four weeks in the summer. An enrollment of 64 students was served by four full-time staff and one part-time instructor. Twelve visiting artists volunteered their services. A tuition fee of $75 was charged. An evening performance and visual art show completed the program for a minimal cost of $2.50 for tickets. Income earned through tuition fees and ticket sales totaled $4,850. Expenses of staff salaries and program costs totaled $8,040. AEEN funds made it possible for the Academy to meet the budget. Program evaluation indicated that 1) the program needed age appropriate levels of study; 2) a director was needed to administrate and oversee the summer program; 3) photos, slides and/or videotape must be produced to enhance promotion.

During year three, June of 1993, enrollment grew to 105 students for the elementary program. However, the middle school program was canceled due to low enrollment. An interactive staff development course was designed to provide certified teachers with arts training from the professional artists on staff. A full-time volunteer arts specialist led the course. Five full-time instructors, five full-time assistants and a full-time director managed the four week summer program. Volunteers were organized for class- room help. Twelve professional artists donated time to the program. Tuition was raised to $95. A professional videotape was produced for promotional purposes. A grant was submitted and $42,500 was awarded from a local foundation. Additional support was solicited from the local Kiwanis. Earned income provided $9,210 from tuition fees, tee-shirt and ticket sales. Expenses for staff salaries and program costs totaled $13,075. Again, funds from AEEN made up the difference in the budget. Evaluation indicated that 1) smaller classes would better serve the mission, 2) middle school students should be targeted through familiar classroom teachers, and 3) year-round activities should be offered.

Fall of 1993, the *Manitou Springs Arts Academy* formed. A part-time, year-round executive director was hired. Reorganization of the board included: adopting articles of incorporation and bylaws, appointing terms and voting officers, filing corporate papers, and applying for nonprofit status. Field trips and collaborations with local theatre groups were developed in the fall. After school enrichment courses began in early spring of 1994. The four-week summer program split into three separate sessions. Tuition remained at $95 for the elementary program. A fee of $50 was charged for the middle school program and middle school programs doubled almost immediately. A Colorado foundation awarded the summer program a grant of $5000. Additional funding was solicited form the Chamber of Commerce. The *Manitou Springs Arts Academy* completed its initial cycle of the AEEN project with $9000 in the bank.

## CONTRIBUTIONS TO LEARNING:

Effects of the *Manitou Springs Arts Academy* are measured by the following: The elementary school's Parent's Advisory Committee made the hiring of an art teacher a priority of focus for next year. The annual student art show evaluated by Commonwheel Artists was said to be "a much higher quality than in the past." Certified teachers are more willing to discuss art work, seek out assistance and integrate art lessons into the curriculum. The general public has developed a higher appreciation for art education: volunteer support has doubled, requests for program expansion has increased tenfold, enrollment has increased by 50% with a waiting list of 50 names.

## EVALUATION:

Indicators reveal that the *Manitou Springs Arts Academy* is serving needs of the community by offering quality programs. Local publicity through radio PSA's and newspaper announcements and articles tripled in the third year Original art work produced by the students was evaluated by local artists as being "of higher quality than in the past." Requests for program expansion has come from the Colorado Springs Park and Recreation Department, the Kennedy Center's Imagination Celebration, the Citadel Mall, Commonwheel Artists, local teachers, parents and students. Artists have begun to approach *Manitou Springs Arts Academy* to volunteer their time and talents. Salida continues to request information for modeling the summer program. Woodland Park continues to use *Manitou Springs Arts Academy* as a resource.

Evaluation of the board indicates that future planning and clearer goals are needed. A summer retreat is planned to adopt a five-year strategy. A nominating committee is evaluating the strengths of the current board, identifying the roles and responsibilities of board members and building a blueprint for the future.

Evaluation of the director indicates a need for development in fund-raising strategies. Due to high demand for quality arts programs, Manitou Springs Arts Academy continues to look at serving more students in a greater variety of programs throughout the year. Raising monies to help support subsidized tuition is an immediate challenge that requires training, development and sophistication.

# OURAY*

## CO-CHAIRS:

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Nancy Nixon
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Ouray, CO 81427
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## CREATING THE PARTNERSHIP:

We contacted people we knew who were interested in theatre and had talents which we knew could be used in our project i.e. Sara Seloheim, writer for the newspaper, Marge Otto, director for the Summer Theatre as a connection to the adult community, and Sharie Escalera, the teacher sponsor of the Ridgway School Speech Team.

## THE NEEDS ASSESSMENT:

The Steering Committee in a conversation/discussion determined that the performing arts were the least explored of the arts in the schools and could easily be incorporated in many aspects of classroom learning. We also knew we had available talent to instruct workshops.

## OUR MISSION STATEMENT:

We will bring cultural diversity to geographically isolated Ouray County students (K - 12) by offering experiences in the arts, especially utilizing local artists.

## GOALS AND OBJECTIVES:

- to provide an opportunity for all ages to interact in a creative setting
- to build self-esteem and self-discipline
- to provide experiences in the joy of artistic expression
- to enhance the quality of life

## MARKETING:

We ran articles in our two local newspapers, advertised on three local radio stations and provided posters and brochures to local merchants. A brochure was sent home with each student. We spoke directly with principals, teachers, and superintendents telling them about the program and asking their permission to involve the school and students. We asked for their input and any suggestions they might have about the program.

## THE PROJECT:

San Juan Theatre Creations was designed to offer performing arts workshops to the kids and adults of Ouray County. It was decided that the performing arts focus would support our goals well and enlighten our mission statement.

** signifies a Sister Site. Ouray is the Sister Site of Silverton.*

We were able to bring cultural diversity in two ways: 1) by actually inviting professionals from outside our geographical area and; 2) by drawing out professionals in our own area who were not otherwise sharing their talents.

We offered workshops in Acting, Directing, Playwriting and Set Design. One of our playwriting workshops began in early February and ended on May 15, just long enough to complete a one act play. The remaining workshops were scheduled in April, May and June. We charged $7 for a session (3 classes) or $3 per class which helped pay for the transportation of our out-of-town instructors.

All of the classes were presented as scheduled except for one of the writing workshops which was cancelled by the instructor due to illness.

## CONTRIBUTIONS TO LEARNING:

The biggest result of our program was in the school age participation. They learned a lot about spontaneity, improvising, working in partnership with adults, stretching their imaginations, and being taught by theatre professionals.

## EVALUATION:

We did interviews with the instructors and random interviews with the participants. From this, we are formulating a formal evaluation questionnaire which will be used next year. Our interviews reinforced our program goals and also supplied us with some valuable ideas for the future.

## CONTINUING THE PROGRAM:

We have invited all of our instructors to return next year. They all accepted and said they could be flexible in regard to their fee. We have organized some teachers to advocate for inservice programs and school assemblies which perpetuate our mission. Most parents and community members felt they would pay more for the workshops so they would be self-supporting.

# PAGOSA SPRINGS

SEASON OF THE ARTS

## CO-CHAIRS:

Tammy McDowell
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Pagosa Spring, CO 81157

Charla Ellis
P O Box 1021
Pagosa Springs, CO 81147

## CREATING THE PARTNERSHIP:

To develop our program we formed a partnership between the local Arts Council, the Superintendent of Schools, the director of the Adult Education Center, several teachers in the elementary, middle and high schools, members of the local school board and volunteers in local school art programs.

## NEEDS ASSESSMENT:

Initially we determined the level of music, drama, dance and visual arts education offered at the elementary, middle and high school levels. We also examined outside art education programs available to all school age children within the community. Prospects for fine arts programming and related education services in the schools and community, except at the high school level, were found to be severely restricted. There was limited exposure to both visual and performing arts, either as involved participants or as observers.

## MISSION STATEMENT:

The mission of the Pagosa Springs Arts Education Equity Network is to involve diverse groups and individuals in the schools and community to build a broad base of support for the arts in education in Pagosa Springs. This is accomplished by:
1) developing and implementing a variety of local arts programs and offerings in the schools;
2) using the arts to positively affect the quality of local education;
3) assisting local groups and individuals in researching and obtaining funding for arts education related programs.

## GOALS AND OBJECTIVES:

- Enlarge children's perception of the world through art exposure
- Monetary support
- Multi-cultural awareness for children
- Education in the fine arts for children
- Public involvement in arts education
- Advocacy of the arts in education
- Teacher/educator training and involvement in the arts
- Impact high-risk children with the arts

## MARKETING:

Garnering support for a project in a small town is somewhat different than in a big city. We did a lot of advance public relations work and discussion before our project even started. Our steering committee was comprised of individuals from the local Arts Council, local schools, the Adult Education Center and others in the community who had similar objectives and would help us to build a base of support throughout the community. We gave informative talks about our project at all of the local civic and church groups in 1992, before we actually implemented anything. We designed a brochure to publicize our project and did a mass mailing to the community and all of the teachers. We made presentations to the local School Board and met privately with individual members who had a special interest in the arts. All of our events were covered by the local newspaper and we had periodic articles in the local newspaper and in the Arts Council newsletter. We gave an annual Spring presentation to the local Rotary Club which featured several of our programs. We sent invitations to all parents about our annual Spring Art Show.

## THE PROJECT:

The general approach to this project was to encourage, support and coordinate the efforts of many different groups or individuals within the community that had an interest in creating or implementing arts activities and programming in the schools. The "Season of the Arts" committee acted as the central review and disbursement group of projects objectives. During year one the community met some or all of our seven project objectives. Year one began in April, 1992 and was devoted to project design and the funding of six projects. Year two (1993) we funded nine projects, held our first "Creativity Celebration" (year-end art show) and sponsored teacher education and involvement in the project. During year three (1994) two of the steering committee members attended a grant writing workshop, we provided some funding for an art aide position at the elementary and middle schools, and we funded three other programs. We worked with our sister district (Mancos) on the development of their project and sponsored a year-end district-wide Spring Arts Show featuring music, drama and visual arts from all levels of students. With the mini-grant format we were able to stretch our money. Each mini-grant participant was asked to provide some matching funds or materials for their program. The cash matching requirement was dropped in year two, but participants continued to provide materials or other types of support. One of our steering committee members applied for and received a local, private grant to fund a part-time art aide position at the Elementary School for the 1993-94 school year. We provided some funds to purchase supplies while pursuing our objectives for a consistent art program at the lower levels. We also had money left to fund other programs during this past year. Our timeline, as originally developed, changed somewhat as we progressed through years two and three. We added the Spring Art Show and spent more time with individual project leaders.

## CONTRIBUTIONS TO LEARNING:

As a result of our local AEEN program and the efforts of others in the community who worked hard for the same goal, in 1995 we will have an art program fully funded by the District at the elementary and middle school levels for the first time. Art for these children was previously provided by volunteers and classroom teachers. In 1994 a part-time program was funded by the District, private grants and AEEN funds.

## EVALUATION:

We evaluated our project in several ways. We asked the grant recipients to write an evaluation of their individual programs when they were completed. We met with project leaders before and after their projects to get feedback and to find how we could help them more. The Spring Art Show was a graphic way to see what had been accomplished during the school year. The first show was just for grant participants, but our most recent show was district-wide and included music, drama and visual arts. We took pictures during some of the programs and both pictures and a video during the Spring Art Show. Articles published by the local newspaper featuring local arts education happenings and the Spring Art Show prove what was accomplished in arts education during the past few years.

## CONTINUING THE PROGRAM:

What we have started will be continued now by the District with the position of an art teacher for elementary and middle schools for 1994-95. Although there is an increased interest and attention focused on arts education as a result of our AEEN program, this is not time to become complacent about continued advocacy. We are pursuing funding sources to continue supporting local programs and we are considering how we can foster the growth of other community arts related efforts.

# SALIDA*

## CO-CHAIRS:

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Bernice Strawn
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Bernice Strawn reports:

## CREATING THE PARTNERSHIP:

Members of the Art of the Rockies local arts council, teachers and our superintendent have worked together to launch summer art classes. The initiation of this kind of communication and trust will be a basis of continued influence on the arts in our schools.

Some of the arts faculty and local artists came together for a presentation onAEEN by our sister city, Gunnison and Maryo Ewell. Our consensus was to participate. We explained the program to Dr. Guest and received his approval to proceed.

## OUR MISSION STATEMENT:

The arts are an integral part of our cultural heritage and daily life and therefore have a significant role in our educational program. The mission of the Arts program is to foster the development of skills and aesthetic sensitivity which will lead to active participation and a lifelong interest in the Arts.

## GOALS:

One of the goals of the District is "to insure that the curriculum and instruction provided for the students is current, appropriate, needs based and cost effective."
Our AEEN project will address this goal and by 1995, we will provide evidence of an increased integration of the Arts into the K-12 curriculum.

A goal which surfaced in meetings was the desire on the part of teachers and local artists to do something to give children a memorable experience in the arts under the direction of an artist teacher instead of providing art workshops to assist classroom teachers in integration. We have a conviction that the individual's sensibilities must be awakened and trained. It is the individual who integrates experiences in the arts with the other school subjects.

## MARKETING:

Our local radio and newspaper give great coverage to our project. Our open house fundraiser in March elicited much community interest and support from a local builder and liquor store owner. The fundraiser itself is a way to develop public awareness and advocacy. The Art Honorary Society of Buena Vista High School presented us with a

** signifies a Sister Site.*
*Salida is the Sister Site of Gunnison.*

check for $75 because they wanted to support more art in the schools. Advocacy continues as we distribute our class flyers, publicize in the news and radio, and answer parent inquiries. Their reactions are very favorable.

## THE PROGRAM:

The summer arts program is called *The Light, The Sound, and The Feel of The Arts*. Following is a list of workshops and classes for our young people.

**Paints, Brushes, Pencils, and Prints** — a class discovery of drawing, painting, and printmaking techniques. Media will include colored pencils, pastels, watercolor and various printing materials. Students will bring to life animals, people, abstract designs and realistic designs.

**More Than Mud Pies** — a class designed to develop creative ideas and skills using clay. Handbuilding, coil, slab, carving, pinching and finishing techniques will be taught.

**Strings and Bows** — introduced students to the basics of reading music and playing the violin.

**Grease Paint and Footlights 1** — learning and refining theatrical techniques and skills will be the focus of this class.

**Movement Meets Music** — by relating dance and athletics, the class encourages creative problem solving and expression using movement.

**Let's Get Physical** — students will be given hands-on experience creating and composing their own music.

## EVALUATION:

The project will be evaluated by comments from the children, written evaluations from parents and the teachers on the structure of the program. We hope to make some videos of the classes and have a final sharing exhibit.

We hope to reserve profit from tuitions as a base for next year's classes. A "Microgallery" CD Rom program was purchased for the high school art classes and should expand the scope of the program and provide independent study material.

The funds budgeted for CDs for the high school music library will allow us to begin to build something that is now nonexistent and is much desired by the music teacher.

We now have a base for change in the arts in our schools because community arts people know school arts teachers and administrators, and we have a list of parents who support arts for their children.

# SILVERTON

## CO-CHAIRS:

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Alan Fluckey
English and Spanish Teacher
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## THE NEEDS ASSESSMENT:

Our needs assessment was conducted through public meetings and ads in the local paper. The needs discovered were lighting instruments and support for a partnership between A Theatre Group (ATG) and the public school.

## MISSION STATEMENT:

We sill use AEEN support to help create a working partnership between ATG and the public school Drama Department, for the benefit of both parties. We will share our resources and expertise with other school and community organizations. We will use AEEN support to help fund a program of paid internships for high school students to work in the theater during the summer.

## MARKETING:

Our marketing was taken over by ATG's Board of Directors, which had extensive marketing strategies and targets already in existence. They include local papers, vacation guides and brochures, tabletop ads placed in local restaurants, and rack cards placed all over southwest Colorado. Marketing also includes numerous stories and reviews in local papers.

## THE PROJECT:

The general aim of the project was to strengthen both ATG and the public school performing arts programs by combining many facets and sharing resources, and using our combined strength to "leverage" additional grant money. We fund our summer internship program directly through AEEN money, and we purchased theater lights with AEEN money. We have received additional grant money as a result of our partnership, and we have shared our wealth with the rest of the community (i.e. lights, personnel, and performing space). We charge $5.00 a ticket for ATG and joint productions, and $3.50 for school productions to help share the costs involved with continuing the partnership.

Year One: We purchased lights and funded a summer internship program for six students who worked in all the various aspects of theater productions. The lights were used by ATG, the school drama department, the school music department, the student council, the Silverton Arts Council, the Avalanche School, and the Brass Band Festival. The internships provided some economic relief in our very depressed economy

Year Two: We expanded the student internship program to include thirteen students who worked on everything from stage management to acting. We used the remainder of the award to fund a theater professional to offer workshops to our students and to be a guest director for one of our productions. This gave students a chance to peek at life in professional theater. We learned that the student internships were important economically in the county, were very well received and supported by the community, and were a valuable learning experience for the students involved. So we decided to expand and emphasize this program after year one.

## CONTRIBUTIONS TO LEARNING:

Our AEEN project centered around a creative partnership between A Theatre Group (ATG), Silverton's year-round community-based theater, and the Public School Drama Department. ATG provided suitable performing space (none existed in the school), technical and artistic support for school productions. The school provided manpower and logistical support to ATG's productions. Additionally, ATG and the public school jointly produce at least two plays annually. Results are that ATG can qualify for more grants and produce more plays than they could without the partnership. The school Drama Department has become a sort of "farm system" for ATG. The school has use of fantastic performing space and facilities, and students benefit from close association to theater professionals. The drama offerings of the school are far superior to what they would be without the partnership. The partnership has also created summer internship positions for high school students to earn money working in all aspects of the theater during the summer. Finally, the AEEN grants were partially used to purchase theater lights, to be shared by many different organizations in town.

## EVALUATION:

The project was evaluated by the Steering Committee of AEEN, by the ATG Board of Directors, and by the San Juan County School Board. Throughout these evaluations it was decided to expand the internship program, and to continue the partnership between ATG and the public school on a more formal basis. In other words, all parties found our efforts successful and worthy of continuation. Additionally, the public school Drama Department was cited as "Excellent" by the Colorado Department of Education and was nominated for inclusion in the Colorado School Model Programs data base by Alan Olds, Consultant for CDE. This recognition is a direct result of the partnership that AEEN helped to create.

## CONTINUING THE PROGRAM:

ATG and the public school are currently working on a written agreement to expand and continue the partnership which has such obvious benefits to both parties, and to the community in general. Grant money from private foundations is being sought. Support from the town and the county governments and local arts and artists organizations is high, and as generous as they can afford. But the best support comes from parents and community members who see this partnership as a way to pull this town together to create real positive change and economic opportunity. Our economy is changing rapidly (the last of the mines have closed), and this has caused political infighting, a recall election, economic displacement, and other problems which tend to be divisive. Our partnership, with AEEN's support, has moved to unify and heal some of the wounds. We have no intention of letting this important partnership dissolve.

# WALSH

## CO-CHAIRS:

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Linda Harlow
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## CREATING A PARTNERSHIP:

The Walsh Arts Center and the school had worked together in the past on an art project and it was successful. Parents and students responded well, and it was a positive experience. When the AEEN project was established we felt that it was an opportunity to expand on our previous success and work together again on a more consistent basis. Interested people in the school and the arts center contacted community members who might be willing to serve on the steering committee.

## THE NEEDS ASSESSMENT:

An Artist-in-Residence was sponsored at Walsh Elementary School, and that project was such a success, and created so much interest that parents and students were very verbal in expressing a desire to further expose our students to the arts. From that point, a definite need was established, and we had the community and parent support necessary to go forward.

## OUR MISSION STATEMENT:

Based on the enthusiastic participation from the students, teachers, and the school administration during our artist in residence program, we will implement a two-year program in the elementary school to expose our students to various visual art forms and expand their general knowledge of the visual arts.

## GOAL:

Students will be able to identify five visual art forms, discuss the technique used to create each one, and offer a personal opinion of each work.

## MARKETING:

Carlyn Yokum, Principal of Walsh Elementary School, spoke to Governor Romer and the citizens of Walsh in a public meeting. She stressed the importance of art in the school and community. She spoke to the Walsh Board of Education and other schools about the value of an arts program.

A disc jockey from a local radio station spoke of the arts program on the air, and we provided our newspapers and radio station with stories and pictures about the program.

We participated in local art shows with our students' work. We also participated in art shows in Kansas and received recognition.

Linda Harlow, art instructor, took the students' art work to the Colorado Department of Education where it was displayed for a month.

Amy Seemann's drawing was chosen to appear in the 1994-95 CDE Directory. She is a second grader at Walsh Elementary.

Walsh Elementary sponsored a Spring Art Festival. The community was impressed.

## THE PROJECT:

We spent the first year of our three-year program planning for the implementation. A certified art instructor was approached about the possibility of teaching art one day a week at Walsh Elementary. She agreed to do that for us. We used our funding to pay the teacher. She developed a discipline-based art program for the students, and she agreed to serve as a resource person for the classroom teachers. Since our students had had very little exposure to the visual arts, our program began with the basics. Because of the size of the school, the teacher was able to work with every student one day a week, and the classroom teachers attended Art with the students. Teachers were receiving training in order to carry on with this program if no other funding sources were available at the end of the project. The Co-Chairpersons attended a fundraising workshop during the summer. They learned about possible funding sources available for the project. Grant proposals were written during the following year for arts equipment. Our school received approximately $4,200 which is being used to purchase equipment for our art department. Art was displayed at the local post office, bank, nursing home, and other businesses in Walsh. An art show was presented in conjunction with the spring music program. This was received very well. Year three consisted of furthering the education of the students and teachers as well as participating in various local art shows. Visiting artists provided the students with exposure to the process of their productions. A sculptor, a watercolor professional, and a pencil drawing artist were among those presenting programs to the students. Linda Harlow, art instructor, displayed student's work at the Colorado Department of Education. From this collection, one student's drawing was chosen to be used in the 1994-95 CDE Directory. This display also brought recognition of our program at the state level. Letters of recognition to our Board of Education were received from staff members at CDE. A parent spoke to the Board of Education concerning the value of the program for his children, and the accountability committee members discussed the importance of art across the curriculum. Linda Harlow, art instructor, presented a progress report to the board. A spring arts festival was held during the month of May. Although budgets have been very tight, our board of education has supported us in this endeavor. Grant monies have been spent to upgrade the equipment in the art department, and our board has agreed to fund the program in the future.

## CONTRIBUTIONS TO LEARNING:

Walsh Elementary School had never had a formal visual arts program in the school. A certified art instructor was hired to provide a discipline-based arts program to students (K-6) one day a week. The instructor also served as a resource person to the classroom teachers. She helped them implement arts throughout the curriculum. Students began by learning the most basic elements and progressed to actually creating works of art. Teachers attended art classes with their students, and they learned right along with them. Students have gained exposure and appreciation for the arts which is visible in their projects and their classroom work. Many students have had their art displayed in community art shows as well as at the Department of Education in Denver. Students

have received honors and recognition in Kansas as well. Community members, teachers, parents and students have become aware of the importance of visual arts as a means of expression and communication. The art program at Walsh Elementary School has been a valuable asset to our school and community.

## EVALUATION:

Evaluation of the program consisted of observation of students' progress in the form of portfolios, a program scrapbook, pre and post tests, teacher participation and support from the board to carry on with the project.

## CONTINUING THE PROGRAM:

Walsh Board of Education has approved funding for the art program at the elementary school for the 1994-95 school year, grant monies are being spent to upgrade the equipment, and future funding sources will be approached about expanding the program.

# WILEY*

## CONTACT:

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Lamar, CO 81052

## CREATING THE PARTNERSHIP:

Students who participated in this activity were nominated through the gifted and talented program in the various disciplines. The gifted and talented coordinator, some gifted and talented committee members, gifted and talented mentors, as well as one member from the local arts council were included:

- Gifted and Talented Coordinator: Ruth Ann Cullen
- Arts Council Representative: Patsy Wollert
- Gifted and Talented Committee Member: Sally DePra
- Wiley School Superintendent: Michael Clough
- Community Member: Diana Dooley

The gifted and talented coordinator identified the students and the remaining people accompanied the students on the trip, serving as mentors.

## THE NEEDS ASSESSMENT:

With the increasing emphasis on academic subjects in the secondary schools, there was a need to help students realize that art and music are an integral part of the history of our area of the nation. There was also a need for students to appreciate the contributions of the Hispanic culture in the development of the American Southwest.

## OUR MISSION STATEMENT/GOAL:

Our mission is to integrate students of art, music, history, and journalism into a project which will enhance their knowledge and experience of the influence of Hispanic art, architecture, and commerce into the culture of our area of the Southwest.

## OBJECTIVES:

Objectives include: providing journalism and writing experience by keeping a journal and a photographic record of the trip, enhancing leadership and business skills by planning the itinerary, making reservations, planning transportation, and budgeting the money.

## MARKETING:

News of the students trip to Santa Fe and Taos was published in a number of publications: *The Lamar Daily News, The Panther Tale* (school newspaper), *The AEEN News*. Letters were sent home to the parents of each participant. After the trip, there was a community potluck dinner at which all of the students displayed their art and

* *signifies a Sister Site.*
*Wiley is the Sister Site of Walsh.*

photographs. One student spoke about the historical aspect of the trip, one student performed an original flute composition, and a slide show of the trip was presented with narration from the student journals.

## THE PROJECT:

The primary project was a four-day trip to the Southwest, including Santa Fe and Taos. (See Mission Statement above.) Students visited the historic governor's residence, old Hispanic churches, art galleries, artists at work, and attended a concert. They observed artists at work, including weavers and potters.

At this time the primary project is complete, and the major portion of the grant money was spent to finance the trip. Any remaining monies will be used to implement a similar type program for the 1994-95 school year. The project, as carried out, was very satisfactory, and no major changes would be made if it were done again in the future. However, during the trip it became evident that if we had some science students and a science mentor in the group, some of our questions regarding geology and botany could have been better answered. This addition would be made on any further trips.

## CONTRIBUTIONS TO LEARNING:

The trip to the Santa Fe and Taos taken by Wiley gifted and talented students was solely for the purpose of learning enhancement. Art, history, music, and journalism students were able to experience the integration of their disciplines as it related to the development of the Southwest.

## EVALUATION:

The project was evaluated by various means: 1) Mentors observed students interacting during the trip. Observations indicated that the students were interested and involved. 2) When students returned they presented a public program which was well-attended and well-received. 3) The journals kept by the students contained statements evaluating the quality of their experience.

## CONTINUING THE PROGRAM:

If this program were to be continued, there would have to be continued outside funding. The interest level in the school for another study trip is very high.

# WOODLAND PARK*

UP WITH ARTS PO BOX 5102 WOODLAND PARK, CO 80866

## CO-CHAIRS:


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## CREATING THE PARTNERSHIP:

To create our partnership, we wanted our steering committee to be a mix of community professionals, parents and school affiliates. Following is a list of the people who comprised our steering committee:

Sonja Carr - Co-Chair, District Elementary Art Specialist
Rob Danin - Principal, Gateway Elementary School
Susan Demos - Artist, Parent
Mortin Dickson III - High School Music Teacher
Grace Harris - Docent, Parent
Andie Kutinsky - Principal, Instructional Resource Teacher, Summit Ele.
Kathleen Miller - Financial Secretary, Artist, Parent
Cheri Pettyjohn - Assistant Director W.P. Park and Rec.
Toni Ratzlaff - Co-Chair, Mountain Arts Council Chairperson
Mark Snowdon - Woodland Park Middle School Art Teacher
Debra Stocking - Mountain National Bank [W.P.] Rep., Parent
Wendy Straight - Director, Chamber of Commerce

## THE NEEDS ASSESSMENT:

We began meeting in November, 1993. Our first goal was to find out where our greatest community needs were. We decided to focus on the visual arts, as we felt there was an imbalance of art education in our elementary and middle schools. At the time, one art teacher was traveling between three elementary schools. The sixth grade students at the middle school only receive one quarter of art. We developed a survey to send to the teachers in each school to find out if we had their interest and support. The results of this survey clearly indicated concern and support for a better visual arts program.

We have only begun to implement our grant program. We spent the first year studying the needs and interests of the community and schools. Our goal is to promote art education in our schools and community by enhancing the arts programs through the utilization of community members and guest artists. With help from the Mountain Arts Council, we were able to present a trial program, as three guest artists visited our schools on a volunteer basis.

## OUR MISSION STATEMENT:

Next we developed our mission statement and voted on a name for our program. *Up With Arts* was the name we decided to use for the program. The middle school art teacher, Mark Snowdon, opened an art contest for his classes to design logos for *Up*

* *signifies a Sister Site. Woodland Park is the Sister Site of Manitou Springs.*

*With Arts.* Two were chosen for use on T-shirts and letterheads. The mission statement reads as follows:

*Up With Arts* is a community action group dedicated to promoting art education in our schools and community. *Up With Arts* will enhance the arts program in the schools through involvement of community members and guest artists. Our intent is to broaden and develop cultural awareness in the community and schools and to increase student self-esteem.

## GOALS AND OBJECTIVES:

At this point we were ready to plan exactly what we wanted to do to promote art education. The Mountain Arts council members offered to bring volunteer community artists into the schools to either demonstrate or teach their art skills to classes. Because the second semester had already begun, we decided to work with the Mountain Arts Council and bring in guest artists to the schools on a trial basis.

We also want the children to visit the artist's world and plan to help sponsor field trips to the Colorado Springs Fine Arts Center (FAC). We are lucky to have available a program offered by the FAC called "Journey into Art," where docents tour the children through the FAC, followed by an art lesson at the Bemis Art School for Children. This field trip has been set up by the art teacher, with the help of PTO funding, in past years and it has been very successful.

Another goal is that we plan to help fund the Performing Arts for Youth Organization (PAYO) groups to visit our schools. It is a future goal to expand beyond the visual arts and to present the performing arts to the schools and community as well.

## THE PROJECT:

It was decided that a workshop would be offered to the artists on ways to teach children in a classroom situation, as many of the artists felt insecure about teaching. This workshop was given by the art teacher, Sonja Carr. The artists also learned how to develop lesson plans. We ask each artist to submit their lesson plans before visiting the schools.

Our first artist, Kathleen Miller, presented a combination of visual and performing arts to middle school children at an arts symposium, sponsored by the school. Children learned how to create a clown, using both makeup and script.

Our next visiting artist, Larry Black, met with fourth and fifth grade students in each elementary school. He gave a "hands-on" lesson on origami. Each child was able to create and creature or object by the end of the class.

Chet Hawkins also visited each elementary school. He demonstrated his trade of faceting gemstones. Chet was able to have all grade levels visit his demonstration.

## EVALUATION:

The visiting artists were a huge success. Reports from each school, children and teachers, was favorable. Some teachers took things a step further and asked the artist to return to their classes for more art lessons. Due to this response we decided our

main goal for *Up With Arts* would be to create a Visiting Artist Program (VAP) in the schools. We realize that not all artists will be volunteers. We plan to bring in regional as well as local artist during the 1994-95 school year. We would like to carry out the VA program in the summer, with the community Park and Recreation Discovery Club (a summer program for children).

We have not yet fully implemented our program, as it is planned for the 1994-95 school year. Due to this, we have not formally evaluated the program. I would like to add however, that during the 1994-95 school year, our school district is adding an art teacher for each elementary school. We would like to believe our efforts this year, to bring arts awareness to the community and schools, influenced this decision.

## MARKETING:

To make the public aware of the Up With Arts program, articles explaining our goals were written in our local newspaper. We also are selling T-shirts with our logo at the city Fourth of July celebration and at the Mountain Arts Festival this summer. An art activities boot will accompany the T-shirt sales.

# WRAY

## CO-CHAIRS:

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332-4737

## CREATING THE PARTNERSHIP:

Although the students of the East Yuma County School District, RJ-2, are the main beneficiaries of the Wray AEEN efforts, the major leadership role was filled by the local recreation director, Dean Palmquist. In addition to his duties at the Wray Recreation and Activities Center (WRAC), Dean serves on the board of the Wray Cultural Enrichment Council (WCEC). Together with Corky Newswanger, a local newspaper columnist and AEEN co-chair, Dean proposed a partnership with a variety of school district personnel. The principal of the Wray High School, arts and classroom teachers, instructors from the elementary and middle school, and the Director of the Wray Museum joined with the WCEC and the WRAC to create the local Steering Committee. The high school principal left Wray to become the Superintendent of Schools in Stratton, where he initiated the AEEN program in that community.

## THE NEEDS ASSESSMENT:

The focus of our mission on multi-cultural experiences was determined through a series of meetings involving the above committee. Several questionnaires about the WCEC and the school district, and verbal poling of the community and our educational colleagues aided in determing an appropriate local mission.

## OUR MISSION STATEMENT:

To incorporate multi-cultural activities into an interdisciplinary program for all East Yuma School District, RJ-2, students and to involve community members in those activities.

## GOALS AND OBJECTIVES:

Goal 1: To establish a standard level of art skills taught at the primary level (K-4).
Goal 2: To create a resource pool of RJ-2 teachers incorporating arts/culture projects into their curriculum.
Goal 3: To provide a great variety of cultural experiences in the school system.
Goal 4: To work together with the Wray Cultural Enrichment Council in offering the arts/culture projects to the community.
Goal 5: To supplement art outcomes with projects that link to school district outcomes.
Goal 6: To gain acceptance of the Wray AEEN project by the local school board, principals and superintendent.

Palmquist states, "The main objective of the Wray AEEN project is the exposure of other cultures within the East Yuma County school system and the community of Wray. The Wray area has a relatively homogeneous population of whites with some

ethnic diversity. Through cultural exposure, a better understanding of each culture will take place as well as an awareness of why people do what they do. The arts will be the chief vehicle in bringing home the message of cultural diversity."

## THE PROJECT:

Palmquist continues, "The Wray Arts Education Equity Network project provides a specific cultural experience each year using the arts as an avenue to present hands-on experiences with each culture. Local and outside artists are brought into the schools and community to present important characteristics of a culture, and curriculum material is provided to school teachers to enhance the learning about a particular culture."

Year one focused on the Hispanic culture. Activities included Mosaic In Motion which dealt with Hispanic history through dance. Spanish, Moorish, Aztec, Native American, and American Southwest elements were celebrated through music and dance. Performances took place in the schools and for community audiences.

Angel Vigil, an Hispanic storyteller, worked with kindergarten through sixth grade students. He also ran workshops in the middle school auditorium and Kitzmiller Auditorium.

Las Posadas, the journey of Joseph and Mary seeking shelter, was celebrated during the week before Christmas. The event involved the entire community as seventy people of all ages gathered together on a bitter cold night and wandered from house to house depicting the sacred journey. The biggest problem confronted was that the town's people were too hospitible, providing food and warm beverages, totally avoiding the historical inhospitality faced by Joseph and Mary.

Los Niños Cantores (The Singing Children), a group of Hispanic youngsters performed Mexican and Spanish folk songs and dances. Lectures and active workshops were conducted for elementary and middle school students. A variety of activities and curricular projects prefaced the presentations from the various Hispanic contributors. All the activities were additionally supported by curriculum projects following the presentations.

The second year focused on Native American cultures. Perhaps the greatest evidence of community and administrative support came when a Southern Ute tribal elder blessed elementary children with water and a sacred eagle feather causing concern and offense from a few local clergy. The resulting discussions energized the town into pro and con camps and dominated a school board meeting. The effect was considerable publicity for the AEEN program, declarations of support from the community and a supportive policy by the school board to continue the program.

Year three will deal with Asian cultures. It is anticipated that it will be as successful as the two previous years.

## MARKETING:

Corky Newswanger served as a co-chair and is a local feature writer for the newspaper. She continuously kept the community informed. Community-wide events and

integration with both the school curriculum and recreational activities center supported the media efforts. Dean Palmquist also participated in and made presentations at several conferences for arts organizations and arts education.

## EVALUATION & CONTRIBUTIONS:

The evaluation plan is designed to accommodate the six primary goals. The basic design is centered around Beverly Anderson's evaluation plan considering five areas of change: 1) student learning; 2) curriculum/instruction/assessment; 3) teacher professional development; 4) administrative policy changes; and 5) community connections. The first phase of the plan evaluates response to project goals and objectives in relation to the five areas of change. The second phase provided evaluation tools dealing with the goals and objectives. For example, an elementary art performance survey assessing the standard prescribed in Goal 1 was developed. Goal 3 was addressed by a student cultural learning survey with open-ended questions and an attitude measurement section for each culture. A teacher assessment survey about artwork and other student impact helps evaluate Goal 2. A survey of the community assessing the quality of public presentations helps evaluate response to Goal 4. Other evaluation tools involve monitoring and tracking components, such as the amount of curriculum material utilized by teachers. Another component identifies the number of teachers participating in the project. Another identifies the number of community agencies aware of, and/or involved in the AEEN project. A component obtained information from the school district accountability committee to determine if the AEEN project is addressing specific district outcomes. Information has also been gathered about the amount of funding that has come from the district and the community. Finally, coordination between the AEEN and WCEC insured that we do not duplicate events or compete for audience.

## CONTINUING THE PROGRAM:

The surveys and evaluation tools will keep the Wray AEEN project on course in achieving its goals and objectives. The evaluation plan will provide good documentation on how the project has evolved. That documentation will provide needed information as we seek continued funding for special events. Basic curriculum has already been impacted and a variety of multi-cultural experiences and investigations have been implemented at all levels of our school programs.

# *MODELS OF FUNDAMENTAL CHANGE IN ARTS EDUCATION*

ARTS EDUCATION EQUITY NETWORK

92

*August 1994*

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*This report was prepared under contract with the Arts Education Equity Network (AEEN). AEEN is a project funded by the National Endowment for the Arts and the Colorado Council to the Arts with additional support from the Colorado Department of Education. The information and opinions provided here are the sole responsibility of the author and do not represent agreement or positions of the AEEN or its funders.*
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# EXECUTIVE SUMMARY

The Arts Education Equity Network (AEEN) evaluation was specifically designed to surface models of effective school/community partnerships to impact policy and make fundamental change in arts education in schools. This report presents those models and characteristics, offering practical ideas, advice and suggestions for schools and committees, as well as state-wide leadership groups, as they strive to develop and sustain the arts in the K-12 curriculum. This resource is for arts council leaders, teachers, administrators, artists, parents, community leaders, policy makers, and other supporters of the arts and educational reform. The report is in two major sections, one on local models for fundamental change in arts education, and one on the nature of state level support for the local work.

## Local Models for Fundamental Change in Arts Education

The local models can be described in terms of six characteristics: a) leadership, b) mission and goals to improve student learning, c) phases of development, d) activities, e) evaluation and f) financial and political support. These sections describe the defining characteristics of the first eight AEEN

school/community partnerships and the later eight "sister" partnerships.

## Leadership

*"It seems like we did nothing but plan for at least three months. It was well worth it." (Wiley Chair)*

Each site established a leadership team during its first year made up of arts-oriented educators and leaders in the community. Co-chairs were chosen from each of these groups, providing a balance of perspectives. Over time, groups that were underrepresented in the leadership team were brought on board to broaden the project's support base. The development of a strong leadership team was one of AEEN's major accomplishments. A list of essential leadership characteristics is provided in this section.

## Mission and Goals to Improve Student Learning

*"Our purpose is much clearer now. It took us a long time to clarify what we wanted. We concluded that in this community, lofty ideas about changing systems aren't as effective as trying to change individual people's minds. Once we target key people, we can start dominoes falling. Having recognized that, we think we are going along very well."*
*(Silverton Co-Chair, during third year)*

AEEN leadership found that one of the most difficult aspects of the project was convincing local sites to take the development of a mission statement seriously. However, once established, the sites realized its value in providing a clear starting point and in setting priorities. Each sites established its mission based on the status of the current arts program, results for students and district needs and conditions.

## Phases of Development

The strategies for change of the local sites can be defined in three phases. It is important to note however, that these phases overlap. During Phase I the emphasis was on building a strong leadership team, developing a mission statement, and then planning for and executing initial activities. Phase II focused on carrying out and evaluating each activity in terms of its benefit to the community. Phase III was a time for refining initial activities, further evaluation, and undertaking new work that would

lead to greater impact. At this stage, sites began to think of their mission more in terms of the "big picture."

## Activities

*"Our original purpose was to expose kids to the visual arts. It still is, but now we can expand it, because without lessening the exposure factor we can start emphasizing other things, e.g., how knowing about and being comfortable with the visual arts can be useful in all classroom situations. We are in-servicing teachers a lot. We can also start to emphasize advocacy. The timing is right now because it is clear that our program has had a tangible impact on the kids and people are willing to listen to us, take us seriously." (Walsh Co-Chair, during third year)*

Sites chose activities that they felt would show early success, address district needs and heighten the importance of the mission in the community and schools. The activities involved nine types of action:

- Teach basic arts skills/knowledge
- Fund creative arts examples in schools
- Provide teacher inservice and mentoring
- Link arts education to district goals
- Involve/educate administrators
- Link arts education to broader learning goals
- Sponsor community based artistic events.
- Bring artists into the schools
- Undertake a public arts advocacy campaign

Examples of these activities are provided in the report.

## Evaluation

*"We did a survey first among the teachers to find out the interest level. We knew if we tried to push something through it wouldn't work well. The evidence of support among teachers that we got from the survey was very important when we went to the school board." (Woodland Park)*

The evaluation component of the project was unfamiliar to many people, but after training sessions, its value became evident. People became proactive about evaluation, using it in an ongoing way to refine and reshape activities.

## Financial and Political Support

Based on the knowledge that a solid program alone would not ensure community support, efforts to heighten community involvement were carried out simultaneously with curricular activities to secure the

*"Everyone supports [the project] - I can't believe it. We've found that if they get information, they give us support, so our challenge is to constantly keep them well-informed." (Wiley)*

project's future. Three areas were addressed to develop fundamental and lasting change: the need for financial support, communications and networking to share information with the community, and policy changes which would support the areas in education. One of the most successful strategies was to include students in communicating the value of the work.

# A Model of State Level Support

This section outlines state-level support to local sites, and illustrates state efforts to strike a balance between the results it expected and the flexibility it offered to the sites. As defined in the sections below, state support, flexibility, coordination, and training were essential to the AEEN project.

## Leadership

*"The most important thing AEEN has done for us is to let us find our own way, not insist on laying on 'the model'." (Silverton Co-Chair)*

Just as local leadership was essential, so too was state leadership. The central steering committee consisted of 40-50 arts advocates, as well as political and organizational contributors throughout the state. AEEN provided these individuals and groups with a focus for their shared interests and a structure for growing communications. A project director (with support of an executive committee) was responsible for the coordination of information, the management of logistics, and the development of overall AEEN strategies.

## Mission and Goals

The mission of AEEN was to "pair local arts councils with local educators in a focused advocacy training program." The four initially stated goals of AEEN

were "to 1) provide training in effective community organizing techniques, 2) provide opportunities for local arts supporters, in partnership with local education activities, to design an appropriate community arts project, 3) centralize, synthesize, and disseminate relevant arts advocacy information, and 4) develop and make available for dissemination a variety of models of arts education advocacy strategies." Although the mission and goals remained basically the same, they became more flexible and meaningful as the project progressed.

## Phases of Development

Three phases of development occurred at the state level. Phase I - "Refining the Framework" - focused on refining and reworking the state support team's role in relation to the local sites. The state's challenge was to find a balance between setting expectations and allowing for flexibility at the local level. During Phase II - "Encouraging Local Success" - the state support team directed its attention toward helping sites carry out specific projects while also encouraging change on a larger scale. In Phase III - "Building Networks and Peer Support" - the state support team focused its work on the dissemination of information learned from the initial AEEN sites and on building a peer support system for new sites.

*"Each Executive Committee member acted as a mentor to two-three sites, decided on the content of the newsletter and acted as facilitators at training sessions. We wanted to minimize outside people and help sites recognize that they had the necessary resources within their own group." (Member of Executive Committee)*

## Activities

The key activities of the state fell into the following categories: developing materials, holding conferences, connecting sites with local resource people, network building, and enriching the understanding of how arts relates to other subject areas and the importance of advocacy being based on results for students, not on personal agendas.

## Evaluation

*"We learned that evaluation should be proactive, not after the fact snapshots of what happened that are taken too late to make a difference in what we do." (Executive Committee Member)*

The state support team recognized the value of ongoing feedback regarding its roles in supporting the local sites and in understanding the emerging models of change. An evaluation was conducted across sites by an outside agency. The evaluation addressed the fundamental aspects of the project and allowed the project staff to hone the methods they employed in assisting local sites and shaping their directions for the future.

## Financial and Political Support

Unlike many projects that fold after their funding ends, AEEN successfully gained the political and financial support to move from being a pilot project to being carried on by the Colorado Alliance for Arts Education.

## *Acknowledgments*

*Sixteen Colorado communities broke new ground through the Arts Education Equity Network by establishing school/community partnerships to improve arts education. Eight communities began their work during the first year of the project: Durango, Gunnison, Longmont, Manitou Springs, Pagosa Springs, Silverton, Walsh, and Wray. Eight sister sites began a year later: Ft. Collins, Ignacio, Mancos, Ouray, Salida, Stratton, Wiley and Woodland Park. We wish to express our thanks to the AEEN committee members at each site, the state project director and executive committee members who provided information which made this report possible. Given a modest evaluation budget, the evaluator relied heavily on self report from participants. As the project now moves beyond the pilot stage, we encourage a more in-depth evaluation.*

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*"I learned that a life without art is like a night sky without stars."*

***(Ignacio Elementary Student)***

# WHY CHANGE?

Arts education is languishing. Community after community is experiencing budget cuts in education. The "basics" are the priority and Colorado is no exception in this regard.

Colorado is an exception, however, in terms of action taken. The Colorado Council on the Arts (CCA)*, with support from the National Endowment for the Arts, developed a strategy for bringing arts education into the mainstream of concern within communities. They were able to show that the arts do support important learning for students and can be the foundation for revitalizing the relationship between the schools and their community.

The Arts Education Equity Network (AEEN) project established by the Council resulted in:

- Student learning both within the arts and in the core skills areas of reading, writing, speaking, listening, mathematics and science
- School districts hiring new arts teachers
- New and powerful collaborations between the community and the schools
- Artistic events becoming regular features of the life of the community

* CCA is a state agency funded by the Colorado General Assembly.

***Reported Student Learnings - Durango Creativity Festivity***

- *I learned to be a good sport.*
- *Being on stage is not a sorry place after all.*
- *I learned about artists and styles of art.*
- *It's hard to do good art.*
- *You have to pay attention or you might be singing a whole different song.*
- *All people are different. Their art is different too.*
- *We learned to be good listeners and follow directions.*
- *You don't have to just color.*
- *I learned how to explain art.*
- *You have to concentrate.*
- *I learned through art in music, math and science.*
- *learn to do art better because I practice.*
- *Art isn't just a drawing, it's someone's feelings.*
- *You don't have to talk or write words to say something.*
- *Art relaxes your brain cells.*
- *I learned to be quiet and to listen to other people.*
- *Art is for everyone.*

- New ways of viewing the role of arts in education
- Community resources being allocated to support the arts

AEEN was a three year project designed to pair local arts councils with local educators. The purpose was to make positive changes in arts education through a focused advocacy training program. AEEN began with the following stated goals:

- Provide training in effective community organizing techniques
- Provide opportunities for local arts supporters and local education activists to design in partnership an appropriate community arts project
- Disseminate relevant arts advocacy information
- Develop and make available a variety of models of arts education advocacy strategies.

AEEN was led by a project director and Central Steering Committee made up of arts advocates and political and organizational contributors known throughout the state. The project director had responsibility for designing conferences for local sites, providing technical assistance, developing networks among participants and establishing communication strategies.

Eight communities began their involvement in 1991 and eight sister sites were brought on board during 1993, giving the first group three years of involvement and networking while the second group had one year. Through conferences and on-site technical assistance, sites were given guidance on how to establish a steering committee, develop a mission statement, plan appropriate arts education projects and develop advocacy, information gathering and evaluation strategies. Each of the first eight sites received $5,000 grants in both years 2 and

3 to support their activities whereas the second group of sites received one $5,000 grant.

At a state level, the project focused on the development of a statewide strategy that can expand the work beyond the 16 sites directly involved during the three years.

The evaluation's primary purpose was to determine models of effective approaches to impact policy and fundamental change in arts education in the schools. Each year the evaluators gathered and analyzed information from the local sites and the state project leaders to understand and describe the emerging strategies.

The pages that follow describe the common characteristics across the 16 communities involved in AEEN that surfaced as most closely tied to achieving these results. It also describes the characteristics of the AEEN state-wide support structure that facilitated their work.

# SECTION I: LOCAL MODELS FOR FUNDAMENTAL CHANGE IN ARTS EDUCATION

*"We spent eight meetings planning and are still planning." (Salida Co-chair)*

Despite a wide variety of approaches, the local strategies to improve arts education had six defining characteristics in common:

1. **Leadership** - All models had leadership with certain features that were essential to success.
2. **Mission & Goals to Improve Student Learning** - The leadership group, with input from others, developed a mission statement and goals in a way that led to improvement in student learning.
3. **Phases** - The sites had in common a set of phases that moved people from being scattered and disconnected to working together across school and community to fundamentally change the patterns and activities related to arts education.
4. **Activities** - Each site moved from its mission statement into a few carefully selected, practical activities, showing that an emphasis on the arts is valuable for students.

5. **Evaluation** - Each site evaluated the activities they undertook and used the information to both refine specific activities and to guide the rethinking of their overall mission and strategy.
6. **Financial & Political Support** - They developed the necessary financial and political support for the ongoing enterprise beyond the life of the grant.

The components were very interconnected and made up a broad set of models and strategies of change that fit the realities of the particular community. *Figure 1 - Components of School-Community Partnerships* visually depicts these connections. We look at the six aspects in more detail in the pages that follow.

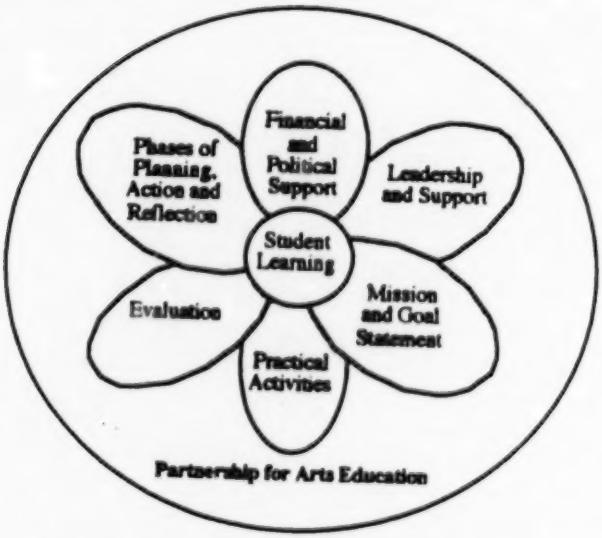


*Figure 1 - Components of School-Community Partnerships*

# Leadership

During the first year, each site established a leadership team (steering committee) that brought together, in a trusting relationship, members of the local arts community with local educators. Having an arts council person and an educator serve as co-chairs of the committee was an especially important feature. This configuration provided a balance in perspectives and kept one view from dominating the work.

*"It was my involvement on Durango's steering committee that made all the difference. It gave me a real jump-start, but still, when I actually started on behalf of Ignacio it was frightening. We have no history of community support for the art and we only have art in K-6. The support and advice that Durango gave me was absolutely essential; I don't think I'd have had the courage to tackle something so apparently hopeless otherwise."*
*(Ignacio Co-Chair)*

The leadership team consistently used a shared decision making model and generated broad-based support for the effort. There was a genuine sense of respect and equality between the arts community and the schools across successful projects. Typically the people involved in the local AEEN leadership did not have significant contact prior to the project and were not working together on a common mission and goal related to arts education or community arts issues. **Thus the development of a strong leadership team for each site was a major feature and accomplishment of AEEN.**

The types of people involved in the leadership of the projects vary considerably from site to site. The arts council leadership was represented along with other community members including local artists, business leaders and governmental officials (including the mayor in one site). On the education side, the leadership tended to come from arts teachers and school administrators including the superintendent and district staff involved in the arts.

*"A key for us has been my role - kind of a "background glue". We can get people to work on the many programs, but generally people aren't interested in linking the programs into a consistent whole or doing the administration . A piece of advice I'd give to AEEN - ensure that there is someone who really enjoys that role!" (Wray Co-Chair)*

***Essential Leadership Characteristics***

*AEEN leaders were found to have the following characteristics:*

- *Vital interest in the arts and/or education - They are committed and willing to work for the arts, education, and the project.*
- *Child focus - They focus on the learning and welfare of children.*
- *Community focus - They also focus on the welfare of the community.*
- *Knowledgeable - They are knowledgeable about the school, the student body, and community politics.*
- *Influential - They have the ability to make it happen; they have clout.*
- *Diverse - As a group they represent the diversity of the community.*
- *Broad perspective - They can visualize the full scope of the program.*
- *High standards - They have high standards of quality for the project.*
- *Communicative/promoters - They promote interest. They enlist their peers. They communicate with everyone concerned.*
- *Flexible, cooperative, hard working - They are energetic, dynamic people who see details through to the end. They do a variety of tasks. They work toward a common goal.*
- *Value coordination - They coordinate among many types of people.*
- *Mutual respect - They have a deep sense of equity among those involved and affected.*
- *Openness - They are open to what they don't know. They inquire. They don't use the project to prove their perspective. They support change.*
- *Resource and support generators - They generate support from key community groups. They bring in resources from local, state or national sources.*

Members of the leadership teams shared certain characteristics; however, the magnitude and nature of the accomplishments depended on the creativity and

number of teachers, artists and arts advocates who become involved.

When the committees were first formed, they usually did not have all necessary groups represented, but over time they paid attention to bringing in significant groups in the community that were not represented earlier. For example, in one site, ranchers and senior citizens had not been well represented during the first year but were brought in during the second year. This approach was critical to building broad based support for the effort.

*"In Mancos, we have co-chairs from the school (principal of the elementary school) and community (arts council). We have a formal research committee which has parents and a teacher on it. They are writing a position paper for the school board. We'll establish other committees as we need them." (Mancos Co-Chair)*

The AEEN project design started with the recommendation to sites that they establish four subcommittees of the steering committee - research, communication, advocacy and project. Sites discovered that these four activities were very important but that establishing formal committees for each may not be appropriate.

Another key leadership issue was transitioning from one leader to another. Efforts such as these that rely heavily on volunteers typically are faced with ongoing changes in leadership. Successful transitions occurred where agreements, purposes and other important information was in writing and personal discussions were held between old and new leaders.

Additionally, leaders cultivate the practice of "working smarter, not harder." It is very easy to jump into action for action sake rather than getting a good plan and purpose defined. This was an ongoing struggle, not just a start-up issue.

## Mission and Goals to Improve Student Learning

***Why a Mission Statement?***

- *Defines your playing field. It's small enough to achieve success, big enough to show you're important.*
- *Suggests your partners. For example, a mission statement addressing dropout rates suggests your community partners might include a teen center, special education teachers, a business group, etc. You have articulated something that you have in common.*
- *Allows you to say no. You don't have the energy, people, or money to change the course of Western civilization with this program.*
- *Shows that you care and that you are important. Don't have a mission statement that isolates you!*
- *Lets you be focused in your activity.*
- *Lets you prove that you're making a difference. You say in advance how you want to judge your own success. You have a way of knowing your success.*

*(Information provided by AEEN at a conference)*

The AEEN leadership found that one of the most difficult aspects of the project was convincing local sites to take seriously the importance of developing a mission statement. Yet, once people had gone through this difficult and often unfamiliar process, they consistently recognized how critically important it was in helping to set priorities and give a sense of direction. During the third year, it was people from the original sites who convinced the sister sites of the importance. The state leaders just sat back at the Fall 1993 Conference and took pleasure in this transition.

Sites established the ground work for their mission statement by determining three things:

- **Arts program status.** The leadership team did a review of the status of the arts program in the school to gain a shared clarity about how the current arts education program compared to what was desired.
- **Results for students.** They clarified the learning desired of students.
- **District needs and conditions.** They determined how the approach fit with district needs and other local conditions.

Mission statements tend to have information on both the learning outcomes desired for students and the general needs to be addressed.

***Desired Student Learning***

*Here are four types of student learning - skills, knowledge, attitudes, habits of mind - generated through the network that a new site might consider:*

- *Arts - specific learning such as developing the skills and vocabulary of the arts, identifying visual art forms or identifying and using arts processes and techniques.*
- *General learning typically associated with academic subject areas such as improved reading, listening and other communications skills or developing non-verbal thinking skills.*
- *Social/cultural learning such as developing respect and tolerance of other cultures and ideas, or developing beliefs in truth and integrity.*
- *General learning patterns or foundational abilities such as dealing with ambiguity, developing an increased attention span, becoming self-disciplined and/or self-confident.*

## District Needs

Each site's situation involved a different combination of needs, the most common being one or more of the following nine:

1. **No basic arts program** - The school simply has no basic arts education for students.
2. **Insufficient examples of creative arts in schools** - Although an arts program existed, teachers and students lacked experience and exposure to a broad range of ideas of what can be done through the arts.
3. **Teachers lack knowledge and skills in the arts** - Regular classroom teachers have little or no preparation in how to teach the arts.
4. **Program not linked to district goals** - Districts throughout the state are required to develop and clearly state their priority goals for education. In several cases, arts education was present but not linked to the newly defined district goals and thus in danger of being lost.
5. **Inadequate administrative support** - Like teachers, many administrators had little preparation in the arts and thus were not knowledgeable of the important role it can play in a student's education.
6. **Program not linked to other student learning** - Arts education was isolated from subjects such as communications (reading, writing, speaking), mathematics, history and science.
7. **Inadequate link to community** - Community support is of increasing importance in Colorado because of required community involvement in education decision making. The arts programs were invisible to the community.

8. **Local artists not involved** - Local artists were available who have many skills that could benefit students but they were not connected to the arts education programs.
9. **Arts program in jeopardy of being cut** - Severe budget restrictions were putting arts education programs in jeopardy of severe reduction.

## Phases of Development

*"Our original mission has not changed, but expanded. We have a broader vision now. At the beginning we didn't have any idea what we were capable of. We started out seeing programs. Now we understand the importance of broad teaching and we're shifting emphasis to in-servicing teachers and advocacy. We've started having kids make presentations to the school board quarterly." (Durango Co-Chair, near end of third year)*

The local strategies tended to have three general phases. Although the phases were roughly a year long, the length of time varied greatly depending on local situations. **These phases overlapped in time and were not distinct from one another; they are presented as separate phases simply for ease of description.** Their overlap and connections are important features of the strategy of change.

**Phase 1 - Together, Finding the Focus.** The emphasis was on the development of a strong local leadership team for the effort, the development of a mission and goals, and the exploration and piloting of activities that would achieve the mission.

**Phase 2 - Making a Difference.** Sites poured their energies into carrying out and evaluating the activities that they thought were right for their community and mission. The focus was on taking action that would show the community and the education system that arts education is important and should be a key feature of the education of students.

**Phase 3 - Achieving Fundamental Change.** The sites focused on refining the activities that they found most effective, further evaluation and undertaking new activities that might better accomplish their mission. At this time they began to move to thinking more about the big picture, seeing the activities of the second phase as not an end in themselves but building blocks for their bigger

mission. It was the time of developing mechanisms such as funding, leadership structures and policy changes that incorporate the new ways of operating as regular features of the education system, creating a lasting change in arts education.

## Activities

Once sites had their mission statement established and had explored a range of possible activities, they zeroed in on a limited number of activities that they felt could **show early success, address some of the existing district needs and heighten the importance of the mission statement in the community and schools.** The activities tended to be selected to simultaneously increase student learning in the selected area(s) and address one or more of the needs.

Sites tended to develop a set of activities that fell in the following categories of actions:

- **Teach basic arts skills/knowledge.** Put in place a way for students to gain basic arts skills and knowledge within the regular curriculum of the school.
- **Fund creative arts examples in schools.** Provide very small amounts of funding to encourage people to bring examples of creative arts into the schools.
- **Provide teacher inservice and mentoring.** Work out ways to give teachers regular inservice in the arts or have an artist who could serve as a mentor to teachers, perhaps coming into the classroom on a regular basis and working with both the teacher and students.
- **Link arts education to district goals.** Review established district goals and see which ones could be particularly well supported by arts

education. For example, if a district goal was to reduce the dropout rate, they looked at ways to use the arts as an incentive to keep students in school who may otherwise drop out.

- **Involve/educate administrators.** Involve school and district administrators and assist them in learning more about arts education. Without support from administrators who make decisions about financial allocations, teacher time allocations, curriculum, etc., the efforts are likely to be short-lived.
- **Link the arts to other learning goals.** Arts education may be integrated with other learning goals such as student reading, writing and other communication skills. Such linkages enrich the student learning goals and give arts education more credibility in tight financial times and when the curriculum is becoming overloaded.
- **Sponsor community based artistic events.** Community events help to build community support and appreciation for the value of arts education.
- **Bring artists into the schools.** In situations where the regular teachers have limited artistic skills and knowledge, bringing local artists into the schools can greatly enhance the learning experiences for students and also be a way to train teachers in needed skills and knowledge.
- **Undertake a public arts advocacy campaign.** A public advocacy campaign can be particularly appropriate at times of financial crises to generate widespread support.

These strategies are visually depicted in Figure 2 showing how they are designed to break down certain barriers that are preventing student learning. Notice that each strategy component is shown in combination with the leadership, mission and

evaluation aspects that were common to all strategies. Examples of the types are provided below.

Involve/ Educate Administrators
Teach Basic Arts Skills and Knowledge
Provide Teacher Inservice/ Mentoring
Link Arts to District Goals
Student Learning in the Arts
Link Arts to Broader Learning Goals
Fund Creative Arts in Schools
Sponsor Community-Based Artistic Events
Bring Artists into the Schools
Undertake Public Arts Advocacy Campaign

*Figure 2 - Strategies designed to break down barriers to student learning.*

## Teach Basic Skills/Knowledge

Walsh, a very small rural community in southeastern Colorado, which had no visual arts program in the school system, hired a visual arts teacher to work with K-6 students one day each week. Because classes were small, the teacher was able to spend time with every student each week. An art room, used by teachers for various projects since the school was built 12 years ago, was reclaimed for its original purpose.

## Fund Creative Arts Examples in the Schools

The Pagosa Springs project offered grants to individuals in the community to do projects in the schools. A wide variety of projects were encouraged in many different areas of the fine arts. Examples included quilt making, printmaking, Hawaiian culture and dance, spinning and dying yarn for weaving, and play writing and production.

The grant recipients included students, teachers, and community members. The students who received grants to study a particular aspect of the visual arts later gave presentations in the school, especially for elementary students.

Everyone involved was asked to document their projects through photographs, slides and exhibits. A program was held at the end of the school year so the students could show what they had learned.

## Provide Teacher Inservice; Involve/Educate Administrators

An inservice which focused on visual art integration in the classroom was presented in Gunnison. All the district teachers, the district superintendent, the principals from both elementary schools, as well as district administrators attended. It was deemed a great success.

Another project for teachers was co-sponsored by Western State College. A workshop on the methodologies of integrating drama, storytelling, and role-playing into other curriculum areas was presented by Joan Lazarus, University of Wisconsin, Paul Edwards, Western State College, and Brad Bowles, University of Colorado at Denver.

## Link Arts Education to District Goals

Longmont has a district goal of improving graduation rates, especially for at-risk students. In their advocacy strategy, the AEEN team showed how the fine arts program could help keep at-risk students in school.

## Sponsor Community Based Artistic Events

In Durango, the "Creativity Festivity", a community-wide visual and performing arts event, got everyone in the community excited and involved. It allowed the community to experience the "arts" in many diverse ways.

Students designed hand illustrated posters, grocery bags and placemats, which were displayed or made available by local businesses, grocery stores and restaurants to advertise the event. "At-risk" students from the Durango Teen Center designed and assembled a street banner during their spring break. College students, local artists, and parents went into the classrooms to help students prepare.

Over 1000 students were involved in the creation of the visual arts show. Another 1000 students gave performances over a four day period, and many more students attended. Overall 75% of the student population of Durango was involved.

## Link the Arts to Other Learning Goals

"We see it as very important to integrate art with the regular subjects in the school. We took our students on an historical art tour/journey. The superintendent was so interested in getting arts integrated into the schools that he served as a sponsor of the student

trip. We also focused on giving leadership to the kids. We had a trip to Santa Fe where the kids had to handle every aspect of it, including finding the bus, a place for us to stay and contacts with the museums we visited. Kids saw that education happens everywhere, and especially that it happens outside the classroom." (Wiley)

## Link the Arts to Other Learning Goals

In Silverton, the English students came to the arts teacher and asked if they could turn the Iliad and Odyssey into a play. Recognizing a teachable moment, he readily agreed to help them. The students did the script and production for both plays, thus using the arts to enhance their learning of another class subject. (Silverton)

## Sponsor Community Based Artistic Events

"We are doing several theater performances over the summer. We are actually paying students to be in the plays and help with the production. We are showing that the arts are a viable business in the community. So students have a choice of working at the theater or working at the restaurant in town." (Silverton)

## Sponsor Community Based Artistic Events; Provide Teacher Mentoring; Link Arts Education to Broader Learning Goals

The Summer Performing Arts Academy in Manitou Springs was developed to integrate all the arts - visual art, music, dance, theater - in an instructional program with the focus on technique and vocabulary in the arts. During the second year the academy was expanded to include a program on theater with

instruction in dance, music, set design, and visual arts. The students wrote the script, choreographed the dances, composed and performed the music, designed the costumes, built the sets, worked the lights, designed the programs, tickets and posters and hosted the performance.

The project involved educators, artists, administrators, community members, business people and parents. A local company did all the printing and publishing gratis and community organizations gave scholarships.

The staff development program of the Academy partnered artists and art educators with regular classroom teachers. Teachers learned to collaborate with each other and with visiting artists, and to pool resources. Teachers earned recertification credit for involvement.

Students learned not only arts vocabulary and techniques in art, music, dance, theater and creative writing, but also skills in staging, filming and producing performance pieces. Administrators, school board members and parents began to see the effect of art education on improving self-esteem, and the impact of self-esteem flowing over into social and academic areas.

## Bring Artists into the Schools

Since the community of Wray has a relatively homogeneous Anglo population, the main objective of the program was to expose students to other cultures. The arts were used as the primary vehicle in bringing home this message of cultural diversity. During the initial year of the project, local and outside Native American and Hispanic artists were brought into the schools to present important characteristics of their cultures. The result was a

better understanding of each culture presented and an awareness of diverse cultural practices.

## Public Arts Advocacy

The Citizen's Committee for Better Schools, a group of Longmont business leaders targeted a local referendum campaign in the St. Vrain Valley School District trying to increase funding for the entire district. The Community Arts Council President, who was also the AEEN steering committee co-chair, was a member of the group. The goal of the Arts Council and AEEN in this campaign was to maintain and support the fine arts program already in place in the District.

As part of their advocacy strategy, the arts supporters joined with the supporters of athletics to keep enrichment subjects in the curriculum. Each spoke for the other on behalf of the whole child.

Although the referendum did not pass, arts supporters became very visible and were asked to be a part of the budget cutting task force created by the School Board. As a result of these efforts, not a single arts program was cut and the position of fine arts director in the school district was maintained. Also through political activity in the community, arts supporters formed healthy working partnerships with board members and high level district administrators, and were able to play a pivotal role in influencing administration and board policy in the district.

## Public Arts Advocacy

"The dinosaurs our kids chose to create started out to be just little take-home things but the kids got more and more excited so the dinosaurs got bigger and bigger and pretty soon they were so big that we couldn't keep them in the art room. We had to work on them outdoors. The kids kept working despite

the snow! And it paid off. People in Ignacio were so excited about them that a contractor stuccoed them and Town Council agreed to put two of them right next to our gateway 'Welcome to Ignacio' sign where the highway enters town ..." (Ignacio Arts Teacher)

"These are kids who never had hope or visions for the future. They don't think about the future. And you'd be amazed at how many of them, in their final letters to me about the project, mentioned the pride they'd have that their children and grandchildren would see these dinosaurs. They've never thought of being part of a future before!" (Ignacio Arts Teacher)

# Evaluation

Gaining knowledge and understanding of their efforts through evaluation was an essential component of the work of the local site committees. Evaluation was an unfamiliar task for many people. As they began to use it, the benefits became evident. The evaluation feedback helped reshape activities and guide the refinement of their mission and goals.

At conferences the sites were given general ideas about how to design an evaluation plan that would give them useful feedback to refine their activities and strategy. Then they identified the specific ways they would gather and use feedback from people who participated in activities. In most cases the evaluation plan relied on questionnaires or interviews with participants and/or having artists, educators and parents observe students' performances and products to determine whether students were acquiring the desired skills and knowledge.

The evaluation design encouraged them to keep referring back to their mission statement and to ask themselves if they were accomplishing their goals, especially in regard to student learning.

## Example Evaluation Questions and Answers

The Wray AEEN committee used the survey shown in Figure 3 at the end of the second year to help them determine how to refine their future work.

***Evaluation Form***

**Culture of This Year's Project:** _____
**Date:** _____
**School :** _____
**Teacher (Optional):** _____

**Questions:**

A. Did you participate in this year's Wray AEEN project by using bibliography materials, making arts projects, and/or attending cultural presentations? Yes ___ No ___

B. Please rate the following aspects of the Wray AEEN project. If you wish to explain any responses, use the margins to the right or the additional comments section at the end. Circle one number for each item below: (1 = Poor, 5 = Excellent)\

| | | | | | | |
|---|---|---|---|---|---|---|
| 1. | Faculty meeting presentations | 1 | 2 | 3 | 4 | 5 |
| 2. | Quality and quantity of bibliography materials | 1 | 2 | 3 | 4 | 5 |
| 3. | Quality of presenters/events | 1 | 2 | 3 | 4 | 5 |
| 4. | Project impact on students | 1 | 2 | 3 | 4 | 5 |
| 5. | Overall project rating | 1 | 2 | 3 | 4 | 5 |

**Additional Comments:**

1. For the faculty meeting presentation?
2. For the bibliography material?
3. For the Presenters/Events
4. For the Impact on Students
5. For the overall project?

Thank you for completing this survey.

*Figure 3 - Example Evaluation Form used at Wray*

## Financial and Political Support

**To develop the effort into a fundamental and lasting change requires building long term support. That support included fund-raising, developing communication strategies and making policy and administrative changes.**

*"The city will be giving us funds and our festival will be a week-long, very public event. We are emphasizing people from the broad community being involved in **making** (not just looking at) arts ... It's this direct involvement in **process** that will make them arts supporters." (Ft. Collins).*

1. **Financial.** The seed money from the project was especially important in getting the leadership established and undertaking at least one successful activity that gave them the credibility to raise funds from other sources. Sites were able to concentrate on their goals and on defining activities instead of worrying about money. When the seed-money from the project was almost exhausted, sites engaged in seeking and finding new funds to support their effort. The sites benefited from workshops on this topic sponsored by the state-level leadership.
2. **Communications and networking.** The steering committee often was the key component of the communications strategy. With its multi-group membership, the committee was able to continue to keep people informed of the activities and goals of the site as well as gain input from various perspectives.

*"Organizing the fund-raiser came easily. It's at a house by the golf club and the hosts are members [of the club] so hopefully it will attract a group of people who could but don't always support the arts in the schools." (Salida)*

3. **Policy changes.** A number of steering committees focused heavily on making policy changes. They developed advocacy strategies that were key to making this happen. One of the most common policy changes made by the school board was the hiring of arts teachers. Five new

arts teachers are being hired in the Fall of 1994. Three are in districts with no previous art teacher and two are in a district that had only a half-time teacher.

*A number of the area's newcomers have a theater and play writing background. The AEEN team is developing new links with that community. (Oursy)*

One of the common strategies for advocating change was to have students go to the school board. In some districts, the needed changes could be made via the school principal's reallocation of resources or personnel time and board approval was not necessary.

# SECTION II:
# A MODEL OF STATE LEVEL SUPPORT

*"Once we realized we could do whatever we wanted, that there wasn't a 'right way', we took off."*
*(Silverton Co-Chair)*

These models of local action to build arts education did not spring up of their own accord. Support by the project director and state level steering committee was essential. The state level support can be described in the same six categories as the components used in the previous local strategy description:

- Leadership
- Mission and goals
- Phases of development
- Activities
- Evaluation
- Financial and political support

Let's look now at the nature of that support.

# Leadership

Just as local leadership was essential, so too was state leadership. A major feature of the state strategy was that the project's central steering committee brought together the full complement of arts organizations in the state. The Central Steering Committee consisted of 40-50 arts advocates, as well as political and organizational contributors known throughout the state. It included staff from the Colorado Council of the Arts (CCA), the Colorado Department of Education (CDE), the board of the Colorado Alliance for Arts Education (CAAE), including the chair, and the AEEN director.

*"We came in with the grant so raising money wasn't the issue Instead we thought about policy Now we have a continuing arts organization to take the learning from AEEN forward " (Member of newly revived CAAE)*

The Executive Committee consisted of a three person working group that met six or more times per year. They worked closely with the part-time project director carrying out key responsibilities. The project director or another member of the Executive Committee typically visited each site twice a year to provide encouragement and assistance as appropriate to the site. They designed and arranged the conferences for the sites, established a newsletter, provided resources to sites, handled the necessary financial and other management matters of a specially funded project, interacted with the state steering committee and developed strategies for moving the full effort forward.

They learned how important it was to have an ongoing central committee to keep communications going among the arts organizations in the state and to

see how broad social, economic and other trends are starting to call for different actions and missions at a local level. As the change effort evolved, the group kept a sharp eye on how to adjust the project to fit changing conditions.

## Mission and Goals

**At a state level the project began with a specified mission. In materials prepared by the project at the beginning of its existence, the Arts Education Equity Network is described in the following way (emphasis added):**

> *As an energized networking program, AEEN recognizes the importance of local citizen responsibility for* ***positive change in curriculum.*** *The* ***mission*** *of Arts Education Equity Network is to* ***pair local arts councils with local educators in a focused advocacy training program*** *in nine different types of school districts statewide. These nine districts will in turn pass on their training to a "sister" district in three years; and the various models of action will be made available to the entire State.*
>
> *The* ***four goals*** *of AEEN were to:*
>
> 1. *Provide training in effective community organizing techniques.*
> 2. *Provide opportunities for local arts supporters and local education activists to design in partnership an appropriate community arts project.*
> 3. *Centralize, synthesize, and disseminate relevant arts advocacy information.*
> 4. *Develop and make available for dissemination a variety of models of arts education advocacy strategies*

**AEEN encouraged participation from the local community at large, the arts community, the public**

education community, the business and professional community, and the post-secondary education community, including local institutions of higher education.

Although some changes were made in the mission, e.g., the number of districts, it provided a clear starting point and served as the basis for setting priorities.

Another important feature of the mission and direction setting at the state level was clarifying basic assumptions. During the first year, the project director put in writing a statement of "Characteristics and Concepts of Local AEEN Projects."

## AEEN Characteristics and Concepts of Local AEEN Projects

AEEN projects:

- focus on the Arts
- name positive educational change for children as a central concept
- are long-range in nature
- are centered on teacher training and advocacy
- reflect the unique needs of the local schools
- evolve through continued learning and evaluation
- reflect educational excellence in their curriculum design
- are collaborative and the result of formal partnership
- will serve a variety of student contingencies
- reflect general community and district variation

## Phases of Development

*"The meeting held last fall in Durango was our introduction to AEEN. It was good to hear from the original sites and to get ideas from their successes. We felt motivated and supported by the presenters from the agencies, Lon Seymour and Maryo Ewell." (Ouray)*

*"We decided to focus on plains art - art from the plains where our community is - as the theme within our mission statement. We wanted people to understand and come to appreciate their own situation. This was a variation of the strategy of our sister site, Wray, which is using a cultural theme from a different culture every year." (Stratton)*

The state-level component began with a general approach that proved effective. As the strategy was put in place it went through several steps of refinement and implementation that are important for any support agency to keep in mind. Any general approach needs tailoring to fit changing conditions and local needs.

**Phase 1 - Refining the Framework.** The state level project began with a well researched general plan of how sites should begin their work. It focused on establishing a mission statement and a leadership team as discussed above. However, it was difficult to convince several of the original sites that the nature of the leadership team, planning and developing a mission statement were important. The difficulties were partly due to not having people available who had actually used the approach to talk with the sites. This problem diminished with the sister sites since the first sites could talk with them from their personal experience.

Another aspect of refining and balancing the framework was finding the right mix of the requirements that all sites were expected to meet (e.g., having a leadership team, a mission statement and an evaluation plan) and giving people flexibility to carry out the project as seemed appropriate in their site.

**Phase 2 - Encouraging local success.** The state support team directed its attention toward

helping sites find an effective balance between carrying out a specific project and thinking about the bigger picture of change. The pattern tended to be to first emphasize getting one or more activities designed and in operation that directly supported the mission statement. Once success had been achieved in these activities, the state support group shifted its attention to helping the site determine if they should keep doing these activities or if they needed to shift to other actions essential for long term development of arts education.

**Phase 3 - Building networks and peer support.** As the state support team backed away from the initial sites (once they were well grounded), their attention shifted to how to spread the learnings from these sites to other interested sites. Their experience with the sister sites helped them develop a strategy that built on networking people from the sites via conferences and direct contact. They are also working on ways that a few selected people from sites with special interests and abilities can be paid through the state operations to serve as peer coaches for new locations that want to apply these models in their community.

Leaders are also keeping in mind that in all sites the situation needs to be treated as a parade, not an audience. There is continual change in people involved in the AEEN work and there will need to be times for major redevelopment of missions statements and overall strategies. This is true, not so much because the mission statement is no longer valid, but because the process of working through a mission statement is vital to developing the commitment and understanding of new participants.

# Activities

Just as local sites had activities to support student learning, so too the state had activities to encourage local development and growth. Key activities were:

**Materials:** Written materials gave basic ideas to communities about how to design their effort, as well as different philosophies and perspectives about how the arts can be incorporated into the education system. Many of these were presented in workshops and conferences.

The state leaders provided a planning checklist for the initial organizing phase. They also developed a slide tape show that communities could use with school boards and other groups to show the importance of the arts in today's world.

**Conferences:** An essential feature of the support structure was bringing people together across sites to interact on key topics such as the development of a mission statement, alternative ways of designing arts education programs, advocacy strategies and evaluation. The time to interact with others was highly significant in motivating people to move beyond the limits of their initial thinking and feel that they had support to undertake the work in their community.

The following topics were especially important and seem crucial to include in future conferences as the network expands across the state:

- Strategies that embed the new advocacy philosophy of the project*
- Ways to design and refine mission statements
- Fund-raising strategies
- Alternative designs of effective arts education programs
- Evaluation techniques
- Ways to develop effective leadership teams and strategies
- Community organizations

**Resource people:** Just so much can be communicated through writing and in a few conferences. Another vital support was a list of resource people who could be called on by local sites. The resource people provided assistance in designing an arts education program, advocacy strategies, fund-raising strategies, evaluation methods, and leadership development.

**Network Building:** A key feature of this project was that each initial site was expected to find a sister site that would enter the project in the third year. The initial site was responsible for helping orient the new site. This proved to be an effective way of moving beyond the initial sites. The new sites felt very comfortable in talking about their concerns and situations with the sister site, often more comfortable than they did with a state level person.

The state support group can play a vital role in establishing a sister site approach as well as in finding a few key local people who can become technical assistance providers to new sites statewide. This approach maintains a heavy local base for the effort and expands the network of people who

* The definition of advocacy should include all of its positive connotations reflecting partnership rather than strong-arming.

develop a strong understanding of the essence of the work.

**Ideas, philosophy, and research:** A major task for the state level leadership group is to articulate new ideas and philosophies that are arising in our ever-changing society. Two key ones stood out in this project - one about the design of arts education programs and one in regard to advocacy strategies.

- **Philosophy of arts education.** Since current education philosophies support the integration of various subject areas, one major emphasis of the project was on how to integrate* the arts with basic subject areas such as reading, writing and mathematics. Financial shortages caused people to pay attention to such strategies when they otherwise may have ignored them.
- **Advocacy.** The project's advocacy strategy was defined much more broadly than going to the school board to lobby for more attention to the arts. The strategy emphasized that before going to the school board with a request, it was important to show success, to show that the arts make a difference for students. They also emphasized the importance of using students as examples and celebrants of the benefits of the arts.

* Integration does not mean making the arts subservient to other subject areas. Rather it involves strengthening both by showing their relationships in real life contexts.

# Evaluation

**Evaluation Learnings**

*"We learned a number of things about evaluation. For example.*

- *Evaluation is leadership. Evaluation should be proactive, not after the fact snapshots of what happened that are taken too late to make a difference in what we do.*
- *Evaluation needs to be flexible. We often didn't learn what we thought we would learn. We have to look for the unexpected.*
- *Evaluation is interactive. We need to keep incorporating what we learn and we need to be both participants and objective observers of what is happening. These two roles do not necessarily need to be totally separate."*

*(Executive Committee Member)*

At the state level, evaluation is needed as well as at the local level. The state needs information across the local sites to better understand what is working and how their actions and perspectives can best support the local work.

The state used an outside agency to conduct the evaluation for them, meeting every few months to review the working of the project and to review data collected from sites. The evaluator also provided support to the local sites through sessions at conferences on evaluation.

By focusing the state level evaluation on what models were emerging of effective strategies of developing arts education, the project-wide evaluation addressed the fundamental aspects of the project. The project staff retained responsibility for ongoing reflection and evaluation of the processes they were using with the sites, rather than having this role played by an outside group as is often done in evaluations.

The evaluation process also involved having the project leaders surface their primary learnings to share with others. Some of these learnings are provided in the final section of this report.

## Financial and Political Support

*"The easy road would have been to mandate some general model and assess progress in conforming. Centrally we wouldn't allow it, and as it turns out, locally, they didn't want it. The co-chairs learned what it was like to wear the shoes of their partner from a different professional realm--education versus art council--and in so doing earned mutual respect and reciprocal empathy which they applied to a common goal. That's what I mean by growth." (AEEN Project Director)*

All too often projects fold after their externally funded lifetime. The Colorado Council on the Arts, however, put in place a way to continue the effort. They contracted with the Colorado Alliance for Arts Education (CAAE), an organization they believed had potential, to take the findings from AEEN and continue to provide training in partnerships and reform. They invited CAAE to make a proposal to the council to do this work. They then awarded a $20,000 grant to do so. CAAE also successfully went to other funding sources for additional resources.

CAAE includes staff and board members of Young Audiences, Very Special Arts/Colorado (VSA/C), Colorado Consortium of Community Arts Councils (CCCAC), the presidents of Colorado's art, music, theater and dance educators' associations, as well as teachers, school board members, business people, and arts center representatives.

By focusing on AEEN as the sole initiative of the CAAE, the Alliance was able to revive member interest in the organization and energize what was a group in danger of languishing accomplishments and cavalier participation. According to the project directors, the partnership proved beneficial for both organizations; CAAE is now a real force for change in the state, and AEEN is an appropriate model for educational reform.

The Council is also moving forward with a five year plan on arts education. They established a nine member steering committee, known as the Educational Core Group, to develop the plan that includes the Colorado Department of Education as well as CAAE. The link with the CDE was a new relationship established through AEEN.

Just as the project encouraged local sites to relate arts to other subject areas in the schools, so too they have taken this approach at a state level. Colorado schools are required to establish standards in all subject areas, including the arts. The Council met with the Social Studies and Arts consultants at the Colorado Department of Education (CDE) to see how arts and social studies might work together to help prepare teachers to develop rich and complementary standards in each area.

Thus, the project has been a force for building significant new collaborative relationships and for positioning the arts for greater respect, support and student impact.

# CLOSING REFLECTIONS

**AEEN has made an important difference both in participating communities and in setting the stage for ongoing change in Colorado's arts education. Leaders within the arts community have learned much through the project and have put in place mechanisms to continue to develop school/ community partnerships to support the arts.**

**Some of the key learnings highlighted by project leaders provide a fitting close.**

*"It requires leadership and an equitable division of labor."*

*"It must be student oriented."*

*"It must be locally energized. No amount of central cajoling will initiate change if the local people are not willing."*

*"The initiatives must reflect local needs and not central ideas of 'neat' projects."*

*"Purpose statements need to be big enough to be important, but are still do-able."*

*"Planning and evaluation need to be taken as seriously as program activity."*

*"Involve the non-parent taxpayer."*

*"Consciously link affecting the arts curriculum to school reform."*

*"It must be a local arts council priority."*

*"True advocacy is when you understand the role and burden of your partner."*